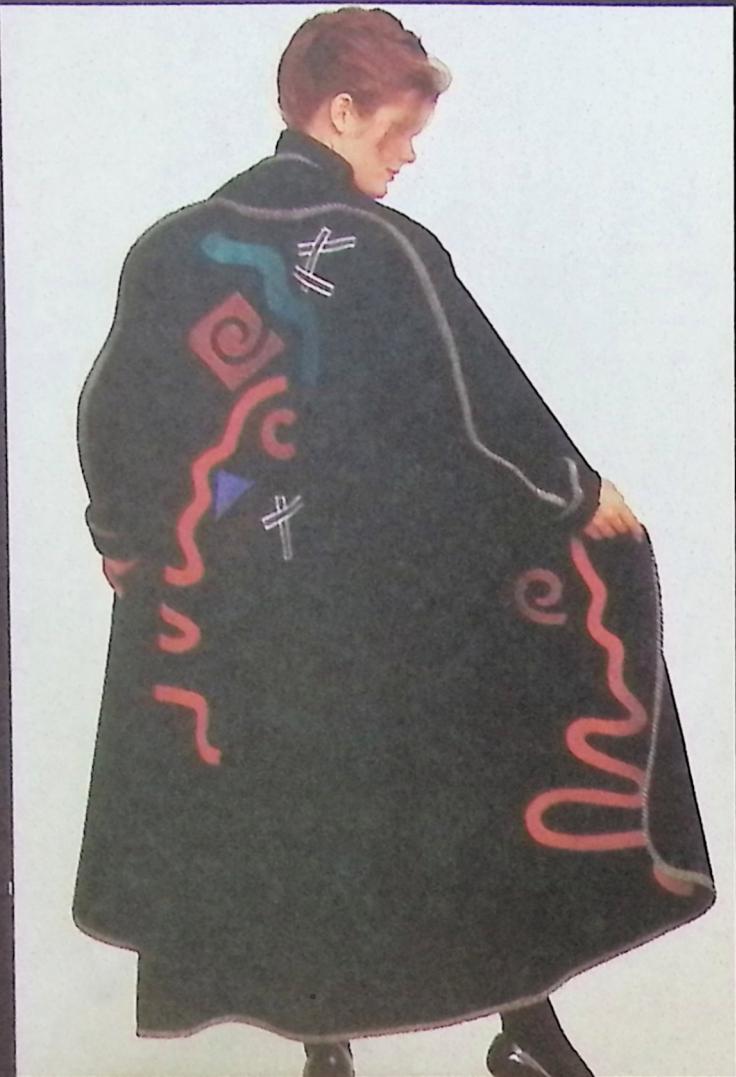


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#### ON THE COVER

8

Heading down into Seven Lakes Basin, Jake Crabtree approaches Cliff Lake. While the Sky Lakes Wilderness is public property, Jake takes care of it as if it was his own, tending fragile recovery sites with the care of a proud father. See cover story page 8.  
Photo by David Stone.

The JEFFERSON MONTHLY Vol. 20 No. 4 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio listeners Guild as a service to its members, those who contribute \$40 or more annually. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

**Jefferson Monthly Credits:**  
*Editor:* Paul Westhelle  
*Editorial Assistant:* Russ Levin  
*Production:* Impact Publications  
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# JEFFERSON

*Monthly*

APRIL 1996

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Horses have been such an important part and symbol of the American West that it's hard to think of the West without them. Yet, in many ways, the horse is also now a symbol of how complex and mutable our society has become. Writer David Stone looks at one man's attempt to find a place for horses in contemporary America.

### 10 Four Eagles Garden

In times past, small rural communities defined themselves based on food production and possessed an intimate relationship with the cycles of nature. In these days of huge agri-business, pre-packaged foods, and a growing distance between ourselves and the land that sustains us, our relationship with food production, and indeed with our community, has changed. Eric Alan reports on an Ashland group that is trying to revive both our ties to the land and the collective spirit of cooperation that once produced healthy food and sustainable agriculture.

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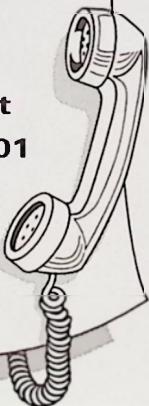


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# TUNED IN

Ronald Kramer

## The Fax of (Modern) Life

Recently Jefferson Public Radio changed its FAX number. Now that may sound like a small matter—but it wasn't. It occurred after considerable thought, expense and no small amount of dislocation for many parties. In a way the whole episode is a bit emblematic of what strikes me as an unfortunate dimension of contemporary communication systems.

This is our tale.

Jefferson Public Radio purchased its first FAX machine about 3½ years ago. We had previously been using a single, pooled fax machine, located elsewhere on the Southern Oregon State College campus. But the volume of FAX's JPR received each day was apparently the largest number of any campus department and it was mutually decided that we ought to have our own machine. With a unit located in our own office, we spent less time walking across the campus to send and retrieve FAX's so it seemed a reasonable step.

Those were simpler days. We purchased a FAX machine for about \$400 and used it largely to exchange FAX's with NPR, CPB and other public broadcasting organizations. Slowly, government agencies began to distribute press releases by FAX also. The darn FAX paper was quite expensive and was of the type which always curled up after the FAX was ejected from the machine. But, given the fact that these press releases were diminishing the over 100,000 pieces of mail which Jefferson Public Radio receives annually, it seemed like a tolerable trade-off.

Slowly, our FAX traffic started to diversify and grow in volume. The FAX paper cost \$36 a box and we were going through two boxes a month with the rate of increase geometrically increasing. So, we put our

foot down and said that we wouldn't accept Public Service Announcements by FAX. Organizations, however worthwhile, were essentially seeking to shift the cost burden for accepting their PSA's to Jefferson Public Radio by requiring us to print these incoming FAX's. Of greater importance, the volume of incoming FAX's was starting to clog the FAX machine to the degree that important messages which we were awaiting couldn't be transmitted because the FAX machine was too busy receiving incoming PSA's. So—we instituted the PSA FAX ban. Some folks didn't like it but it seemed to control the situation... for a while.

More government agencies started sending out press releases by FAX. Record companies started sending us their latest promotional literature by FAX too. And, strangely I thought, some people who were going to send us letters started sending us those letters by FAX and then mailing the letter to us anyway (which seemed somewhat wasteful).

About two years ago the FAX machine gave a gasp, a shudder, and quietly died. Well, we were suddenly nearly immobilized. Immediately, there were urgent messages which needed to be transmitted to us from Washington, display ad copy for the *Jefferson Monthly* which was urgently required for the next issue, and the FAX wasn't available.

In our customary problem solving mode, we immediately researched FAX machines to secure a replacement unit. It turned out that our original FAX machine was just that—a FAX machine. We were receiving so many FAX's that we were well beyond the capacity of a regular FAX machine. Moreover, our use exceeded the rec-

ommended capacity of an industrial model. To handle this daily onslaught of converging electronic and printed thought we needed the Behemoth model FAX. Moreover, we needed the Goliath option package with extra-ruggedized beryllium-reinforced framistats. OK. I can be shamelessly cheap about having to have Jefferson Public Radio shell out \$36 for FAX paper bi-weekly but I am willing to face up to the FAX; I mean the facts.

So, we purchased this very expensive model, which was sized and suited to our requirements, and I thought we had solved the problem. It was even a plain paper machine which eliminated both those annoying paper curls and the expensive paper purchases which made me upset every time I had to order more.

So, life went on for about another 18 months. But then a funny thing happened, something that I had never anticipated when we purchased the Behemoth model. Along with the seemingly inevitable increase in press releases and other communications we received by FAX, we started to receive multiple copies of the same press releases. One would come addressed to KSOR, for example, and another to KSMF. But they came to the same FAX number (because all of our stations share the same offices) and gave us duplicate copies.

We tried calling the offices involved to point out that this was wasteful of both their resources and our own. Sometimes that worked. But more often than not, someone would say they would "take care of it" and then nothing would change. Well, that's not quite true. Something did change. We started to get FAX copies for KSBA, and KSKF, and KSRS and KNCA too. So instead of getting two copies of some of these items, we were now getting five or six copies of each and every FAX they sent out.

The federal government was the worst offender in this regard although other levels of government also contributed to this telephonic waste.

Now, here's where the story gets really gory. A couple of government agencies which—in the interests of risking future cooperation from them ever again in the next century I won't name publicly—expanded their FAX distribution to include all 11 of our radio stations. Worse yet, they converted all of their FAX distribution to an electronic system. In other words, they programmed their FAX

CONTINUED ON PAGE 33

# AHHH!



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# SPEAKING OF WORDS

Wen Smith

## Telling the Difference

**I**t was said of America's first President that he couldn't tell a lie. It was said of the 37th President that he couldn't tell the truth. And the current witticism is that the 42nd President can't tell the difference.

When I wrote that beginning for a recent essay, I overlooked the fine distinction between the simple adjectives "a" and "the."

My wife read the piece. Then she looked up and asked, "Why did you write 'a' lie but 'the' truth?"

For a moment I was at a loss. I didn't remember having considered that point of usage at all.

"Why not 'the' lie and 'a' truth?" she said.

"I guess 'the' lie is too specific," I said. "It wasn't that Washington couldn't tell the lie. He meant he couldn't tell a lie, any lie."

"You mean there are many lies, not just one lie," she said. "But there are many truths, too."

"That's the truth," I said.

"No," she said, "it's a truth, not the only truth."

My wife has a way of pushing a discussion into deep water when I'm dressed for wading. This time I didn't know whether to roll my cuffs or take my pants off entirely.

"Okay, a truth," I said. "But nobody ever talks about telling a truth. If you're not telling a lie, then you're telling the truth."

"So it means the truth is more definite than a lie," she said.

"To tell the truth," I said, "I guess that's what I meant."

"So George Washington told his father a truth: He chopped the tree. But he volunteered that he did it with a hatchet. That's another truth."

"Picky point," I said. She was pushing me toward deeper and hotter water.

"No matter what you say," I said, "truth is truth."

"Only if it's true," she said. "What if a truth is false?"

"Then it's a paradox," I said, "and it's only a truth. But the truth can't be false. In the Bible, Jesus spoke of the truth, not a truth."

"And Pontius Pilate asked him, 'What is truth?' He didn't ask what is the truth."

"I suppose the truth is the same thing as truth."

"But falsehood isn't the same as the falsehood. There must be no such thing as the falsehood," she said.

"That's because there are so many of them," I said. "There are lies almost everywhere, but a truth is hard to find."

"It's probably not as hard to find a truth as to find the truth," she said.

"The trick is to know a lie when you hear it," I said.

"And to know the truth if you hear it," she said.

Mark Twain made the point that telling the truth is easy. Telling a lie is a lot harder, a really difficult art. Together my wife and I decided it's not so important whether you tell a lie or tell the truth. You're not in really hot water until you can't tell the difference.

IM

Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.



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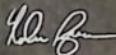
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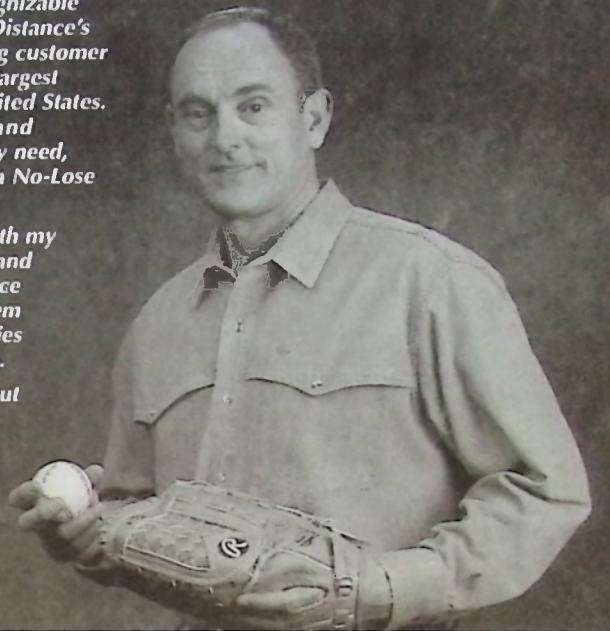
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# JEFFERSON OUTLOOK

Russell Sadler

## The Other Oregon

Portland voters passed the property tax limitation initiative, Ballot Measure 5, in 1990. Portland voters defeated the Oregon Citizens' Alliance efforts to deprive homosexuals of their civil rights twice. Portland voters passed the measure outlawing the use of dogs and bait in bear and cougar hunting. It just seems so obvious. Portland voters dominate Oregon politics. Or do they?

If Portland voters dominate the Oregon political agenda, why does the Oregon Legislature have two presiding officers from east of the Cascades? Senate President Gordon Smith, R-Pendleton, and House Speaker Bev Clarno, R-Bend, are two of the most conservative presiding officers in decades.

If Portland voters dominate state politics why do Republicans control both houses of the Legislature? Why are most of the Legislature's committees chaired by lawmakers from downstate and Eastern Oregon?

The answer to this apparent paradox is in the major demographic changes in Oregon's population in the last few decades. The outcome of political issues often depends on whether the decision at stake is made in the unruly democracy of a winner-take-all ballot measure brouhaha, or a representative body like the Legislature, with its checks and balances that protects minority interests.

Oregon was a one-party (Republican) agrarian state governed by rural conservatives until World War II. The war forced the federal government to industrialize the West by building shipyards, aluminum plants and aircraft factories. The government imported thousands of skilled workers to labor in wartime industries. Many stayed

after the war. Labor Democrats in Portland and unionized mill towns like Astoria, Newport, Coos Bay and Roseburg became a significant force in Oregon politics.

There are no longer enough rural conservatives to win statewide elections. With

the end of the old growth timber economy and the decline of industrial manufacturing, blue collar Democrats no longer live in sufficient concentrations to elect enough members of their own party to control the Legislature.

The swing vote is in the suburbs, and not all suburban voters are alike. Portland suburban voters are younger, wealthier, more independent and have more college education on average than the rest of the state. Median

household income in Portland is \$27,000 a year. It is \$15,200 to \$29,000 in the rest of the state. In Clackamas and Washington counties the median income is \$35,500.

In Multnomah County 12 percent of the population is 65 or older. In the rest of the state it is 15 percent. It is just 11 percent in Clackamas and Washington counties.

In Multnomah County 57 percent of the population over 25 has at least some college education. It is 48 percent in the rest of the state. In Clackamas and Washington counties 62 percent of the population over 25 has at least some college education.

Pollsters find income, age and educational background are the three most reliable predictors of political opinion. Portland suburban voters have fewer party loyalties. They vote more independently. They tend to be conservative on taxes and government spending, but more liberal on social issues like abortion and gay rights. These more tolerant Portland suburban voter attitudes decide statewide elections.

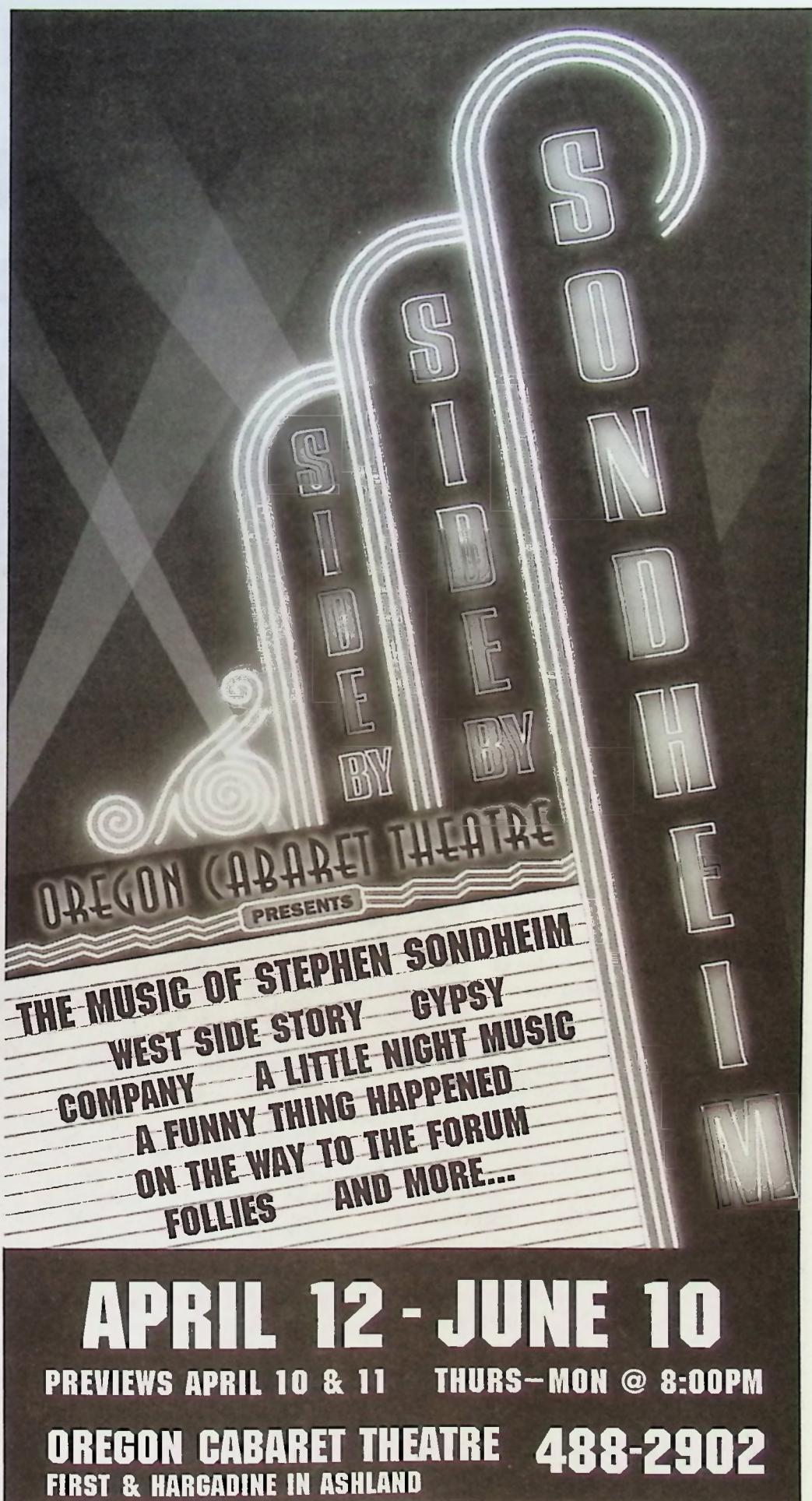
That is why today's conservatives see Oregon as a "liberal" state.

Rural conservatives and downstate suburbanites control the Legislature because they can elect enough like-minded people from 60 House districts and 30 Senate districts to elect downstate presiding officers. The House Speaker and Senate President choose downstate conservatives to chair the committees that control the flow of legislation. That is why today's liberals see Oregon as a "conservative" state.

People who complain the "system failed them" because Ron Wyden got elected have the same problem as people who complain the property tax limitation deprived local voters of their autonomy. They are subject to "Portland political domination" only if the question is decided in the crucible of a statewide, winner-take-all vote.

The balance between the republican form of government represented by the Legislature and the democratic form of government represented by the initiative is lopsided in only one place—amending the Oregon constitution. The initiative process permits Portland metropolitan voters to control changes in the blueprint all Oregonians live by. This effectively disenfranchises “The Other Oregon” outside the Northwest corner of the state.

The credibility of constitutional amendments by initiative requires new checks and balances that assure statewide acceptance of changes in the blueprint that governs all Oregon. A requirement that voters in three, four or even five of Oregon's congressional districts approve a state constitutional amendment before it can take effect would go a long way to restoring credibility to a voting process that many Oregon voters feel no longer represents them. JM



Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

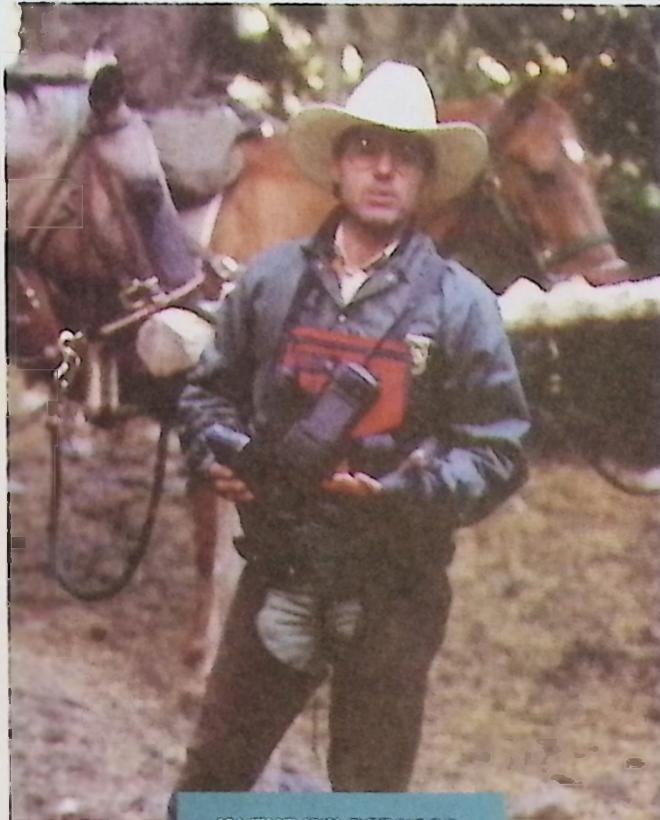
# Hot on the Trail of Jake Crabtree

Jake Crabtree is what you get when you leave someone out in the woods too long. He works for the U.S. Forest Service as a wilderness guard, but he's no modern GS 6 civil servant, just trying to keep his head down while the downsizing and bumping take out his buddies all around him. He actually loves his work and doesn't hesitate to advocate his beliefs, even in the face of naysayers and skeptics above and below him.

Jake believes in horses. This, at a time when horse use is under assault from within the Forest Service and from wilderness users that haven't grown up around horses. The Sky Lakes Wilderness, just south of Crater Lake National Park, is his domain and one of the last in the area to maintain a string of working horses.

Up until the late 1960's, horse strings were common throughout the national forests in the West. Over the past 15 years, roads have penetrated further and further into remote areas and it has become more convenient to access the back-country by cars and trucks for administration and maintenance. In the rush to modernize the operation of the Forest Service, horses were being abandoned, old time packers were retiring and their expertise was in danger of being lost. Jake arrived on the scene near the end of that period, and managed to pick up enough of their knowledge to be able to carry on the tradition.

Jake Crabtree grew up in rural eastern Ohio,



IN THE WILDERNESS, WE'RE TRYING TO MAINTAIN THE AREA WITH NINETEENTH CENTURY TECHNIQUES. WE ADVISE OUR PEOPLE TO COME BACK WITH THEIR UNIFORMS IN SHREDS. WE WANT TO SEE THEM COVERED WITH ASHES, BAND-AIDS EVERYWHERE. I TELL THEM 'BRING ME BROKEN TOOLS AND I'LL KNOW YOU'VE BEEN WORKING.'

ARTICLE & PHOTOS BY  
David Stone

and was familiar with, and comfortable around livestock. While roaming the West building scenery for theater companies, a friend in the Forest Service invited him to work on a trail crew in the Sky Lakes Wilderness. Jake has come to call that job *Adventure Janitor*. Right off he took to the horses and their work on the crew, and when the time came, he was ready to take responsibility for the whole pack string.

"I displayed a little horse sense, stood back watching, and kept my mouth shut. I learned a lot and ended up as lead packer when everyone else left," says Jake.

Over the past 15 years, as he moved up from trail crew to Wilderness Coordinator, the vision for his work in the Sky Lakes Wilderness has developed to this:

"In the wilderness, we're trying to maintain the area with nineteenth century techniques. It's a place where we pretend the wheel hasn't been invented. We're supposed to maintain, as much as possible, traditional skills. We use cross cut saws, not chain saws. We build with hand tools; we use sledge hammers, spikes and stakes; we chop our way through rocks. We advise our people to come back with their uniforms in shreds. We want to see them covered with ashes, band-aids everywhere. I tell them 'bring me broken tools and I'll know you've been working.'

Sky Lakes has a long history of recreational back country horse activity, so it's natural that it has become the home base for the Forest Service's

horse string. No other National Forest in the area maintains a horse string, so Jake and his crew are now called upon to provide horse service to the Rogue, Umpqua and Winema Forests in Oregon and Red Buttes Wilderness in California.

Just as Jake has become a link between several Forests in the area, he is also a bridge between traditional horse users and modern practices. It hasn't been an easy job to persuade conservative horsemen who have been using the area for decades to change their ways. Terms like *restoration* and *high-lining* didn't set well with the old timers and Jake recognizes their position.

"The most resistance is from people whose lives we've stepped into. They came up here with Granddad who taught them the old ways," he acknowledges. "They didn't philosophically agree with the kind of horse management we were implementing—100 foot camping setbacks from the lakes, for instance."

Pressure from hikers to reduce the impact and even presence of horses in the wilderness has caused some of the traditional horse users to react by resisting all policy changes. They're convinced that any regulation is just the first step on the path to total banishment of horses in Sky Lakes Wilderness. They needn't worry. Jake Crabtree is committed to continued horse use in the area and has established his credibility with horse users by demonstrating his own knowledge and skill in the field. He can speak with horse users with some sympathy without getting hoodwinked.

"In all sincerity, we are thinking of ways of inclusion and continued horse use by what we're doing rather than a slow shoe-horning out of horse use. Horse use up here is very much keeping the

packing tradition alive here in the American West. That's an important thing for us to do."

To the hikers who are offended by horse droppings on the trail and even the smell of horses in the wilderness, Jake offers this: "We recognize the need to deal with the kinds of damage and impact horses can have. They weigh 1000 pounds, they stand on steel, they eat the wilderness. We have to find ways [to reduce the impact of horses] and I believe we can have horse use in Sky Lakes Wilderness in [the year] 2050."

To each group, he offers flyers describing how to co-exist in the Wilderness. Hikers get one titled "Steps Hikers Should Take When Approaching Stock On A Trail" and riders get one called "Light On The Land Tips and Regulations For Horse Users."

**I**n the year 1970, the Forest Service began an effort to restore a very popular and heavily damaged campsite on spectacular Cliff Lake. Supported by a rule requiring all campsites to be "set back" from lakes 100 feet, the site was roped off and the ground was "naturalized." The soil was spaded up to reduce water run-off, logs were hauled in and laid across the best tent sites; large rocks were 'planted' with tips exposed to discourage placement of tents; the tops of sawed-off tree stumps were chopped up for a more natural appearance, nursery stock seedlings were planted and a "No Camping, Site Restoration" sign was put up.

Conditions at this elevation make for slow recovery. The soil is thin and the growing season is very short, ranging from three to thirty days per year. After 10 years there was little evidence of recovery and the public was getting tired of waiting for results. Complaints were reaching the Supervisor's Office and word came down to remove the rope and give up on the project. But Jake had been wielding shovels and picks in the woods for ten years by then, and he wasn't about to watch so much effort eradicated by the stroke of a pen in a distant office.

He called in the regional botanist for

CONTINUED ON PAGE 15

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**PREVIOUS PAGE:** During a stop at the Grass Lake Horse Camp, Jake Crabree takes the opportunity to explain the narrow line he rides as he tries to maintain a balance between horse use of the wilderness and protection of the fragile alpine environment.

**BELOW:** The Seven Lakes Basin stretches north from Devil's Peak for over three miles. In addition to the major lakes, numerous pothole lakes and miles of trail are available to the ambitious visitor.



# Four Eagles Garden

*The quiet revolution of community supported agriculture gains a foothold in Southern Oregon*

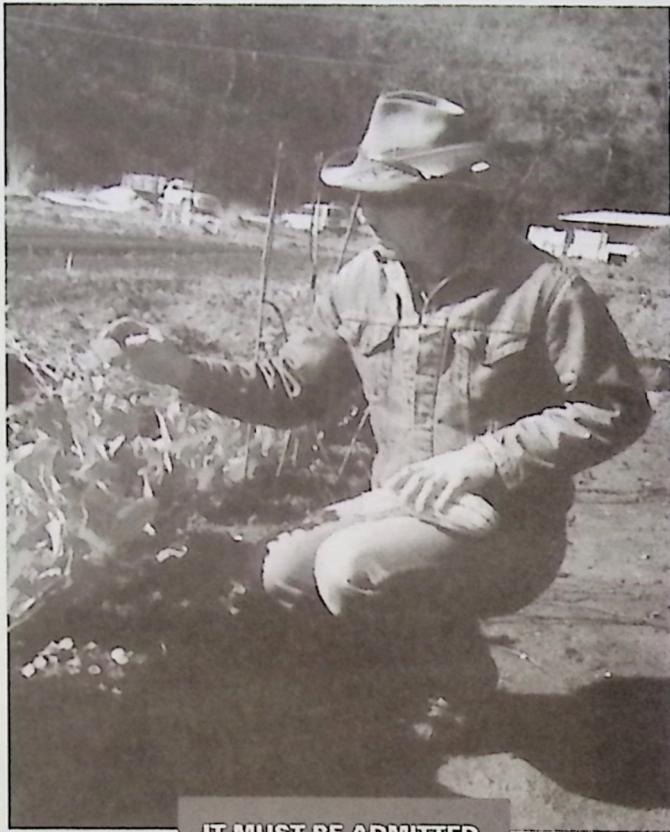
Farmers were the first human revolutionaries. It's difficult to recall now; yet attempted control over the food supply was once the most radical idea ever conceived. In its grounded, pure intent, farming then and now has only meant to achieve a very basic positive: the betterment of the lives of those who might go hungry. The betterment, in other words, of all humanity.

However, as all revolutionaries soon discover, revolutions spread differently from their envisioned ideal. This is nearly taken for granted in politics and religion, where the most noble tenets have regularly been bent by believers into various forms of oppression, war, and marketable plastic kitsch.

Similar trouble has befallen farming, although perhaps less obviously. The ability to control the food supply is what led to all human revolutions to follow: revolutions of industry, culture, information, and — above all — population. It must be admitted, then, that farming directly bears some responsibility for the creation of a modern world filled with several billion increasingly claustrophobic people, most of whom seem to be babbling incoherently about the Internet, or watching "Beavis and Butthead."

It is safe to conclude that this is not what any farmers envisioned.

It is also safe to conclude that farming now finds itself in the same state as many spiritual revolutions — in need of a return to its simple, pure



IT MUST BE ADMITTED, THEN, THAT FARMING DIRECTLY BEARS SOME RESPONSIBILITY FOR THE CREATION OF A MODERN WORLD FILLED WITH SEVERAL BILLION INCREASINGLY CLAUSTROPHOBIC PEOPLE, MOST OF WHOM SEEM TO BE BABBLING INCOHERENTLY ABOUT THE INTERNET, OR WATCHING "BEAVIS AND BUTTHEAD."

ARTICLE & PHOTOS BY  
Eric Alan

origins. Farming has largely become a corporate enterprise, where success is measured by profit and not nutrition; where process is marked by the environmental and social insensitivity of large industry; where the resulting food becomes increasingly difficult to distinguish from the plastic it's packed in. This isn't healthy for any of those several billion people, or the other billions of babies they'll apparently soon be having; but it's almost time to eat again, already, and what is there to be done about it?

Plenty can be done, and must be, say an increasing number of farmers and consumers who are looking to alternative models of farming, to stave off a future which otherwise looks bleakly unsustainable. These alterna-

tive models aim, one small garden plot at a time, to solve some of the difficulties which have crept into corporate farming; indeed, aiming to do so by returning farming to simpler, purer origins. It's a small-scale, quiet revolution — perhaps too small to even be termed a true revolution yet — filled with backyard gardens, cooperative neighborhood gardens, and farms following a model known as community supported agriculture.

Community supported agriculture (CSA) is a method of farm organization first conceived in Europe in the 1960s, which has now found wider acceptance on that continent and in Japan, and has spread to the United States in the past decade. On CSA farms, memberships to the farm are sold to individuals or families, in advance of the growing season. In exchange for putting up that money, the member then shares directly in the results of the har-

vest, as it matures. This eliminates the middlemen between farmer and consumer, keeps the enterprise local, ensures less waste, and allows the pursuit of small-scale organic farming methods which produce much healthier, tastier, fresher produce than is viable through corporate farming methods. The members, by putting up money in advance, invest in the farm and farmer, and share a bit of the farmer's risk, in exchange for the likelihood of better returns. It's an extremely different model from the classic market-driven farm, in which the consumer eventually pays back the larger farming industry's investments via supermarket purchase.

In Southern Oregon, there is only one CSA farm, so far: the Four Eagles Garden in Ashland, which has been operating since 1991 on part of a six-acre parcel that's an appendage of Jackson Hot Springs. (There is also a CSA farm in Redding, and potential interest in creating others in the Jefferson State region.) It's run by farmer Devon Strong and manager Sue Lily, although other volunteers also contribute. Though its existence may be tenuous, like most small farming enterprises, Four Eagles has seen healthy growth through most of its tenure; if it has fragility, that fragility lies only in circumstance; not in concept, in devotion to it, or in the resulting produce.

Four Eagles was started by Devon Strong after doing several years of larger-scale Rogue Valley hay farming, which convinced him that the valley's future – if not the planet's – lay in producing people food, not animal food, and doing so on a small, sustainable scale. He approaches farming from a broader perspective than most, bringing to it a philosophy which blends a Native American spiritual base with his enthusiasm for community participation and education. His goal is a more spiritual payoff than the short-term profits of high-yield conventional farms. The corresponding organic farming methods are a part of the revolution of returning to humbler origins. "I'm going back to the stone age, as far as commercial adaptability, and I'm encouraging biodiversity by raising heirloom plant stock," he says. "The soil is what I'm raising here, not the plants, and I'm building the soil through applying mulches and compost, and building the tilth of the soil, as well as remineralizing it." He also is learning to integrate biodynamics, which he compares to homeopathic medicine, in its belief in constantly nurturing the health of the entire organism, rather than waiting to repair a badly damaged one at crisis point. The result is organic produce which has levels of vitamins and minerals quite beyond those found in supermarket produce, which is more often bred for such qualities as machine harvestability, shipping and storage ability, and other factors which only nurture profits.

The Four Eagles garden is intentionally diverse. Fresh greens are prevalent in the spring, including five kinds of lettuce, three kinds of spinach, various chards, kales, mustard greens and more. Then there are artichokes. Peas. Broccoli. Fruits, including berries and melons, in the summer. Squash, tomatoes, corn in the fall. Also eggplant, beans, cabbage, cucumbers, onions, peppers, carrots, beets and turnips. "I'm growing twenty-five kinds of tomatoes, and half a dozen varieties of carrots," Devon says. "Of the twenty [crops] I'm growing, I've got a hundred different variations. Biodiversity!"

Diversity serves to provide a variety of goods to the garden's members, as the seasons pass. It also serves as a protection against any infestation or other disaster which might strike – something which organic farmers are particularly susceptible to, without an arsenal of noxious pesticides to bail them out. "Monocultures are more at risk, because you get a pest that develops for one thing, and if you're growing that one thing, that pest will just wipe you out." The larger lesson this holds for humanity is clear, as the race threatens to become a monoculture itself, by wiping out one species after another.

For now, though, food and humanity are bountiful. The CSA farm doesn't mimic the supermarket in its cycles of bounty, however: it's highly seasonal rather than close to constant. But Devon sees this as an asset, as well: "That's living closer to the land, living simpler, and realizing what's available. And that's the sustainability factor that I'm trying to teach the community."

His efforts to teach the community have included food donations to local soup kitchens; links with the environmental study program at Southern Oregon State College; work programs with youth; tours for school children; and most recently, heavy involvement with the Healthy School Lunch program – a national program to improve school children's diet. The program has a strong local presence, and Devon has personally participated in several ongoing ways, including providing food directly to cafeterias; setting up composting programs at schools; getting student theatre organizations to present skits on composting; and working to get the schools' own gardening programs operational, including garden and greenhouse programs. "That's where a really good education process is going to take place," he says emphatically, "because I'm making it happen." He adds that the national director of the Healthy School Lunch program believes Ashland has potential to be the national program model – with the aim that kids, after learning to enjoy eating



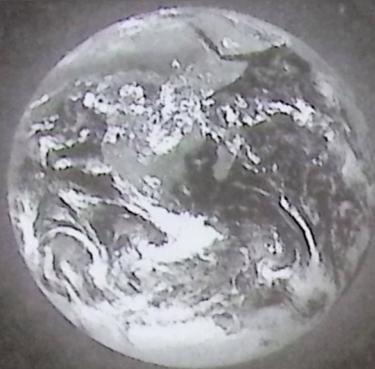
FOR INFORMATION ON JOINING  
THE FOUR EAGLES GARDEN,  
CONTACT MANAGER SUE LILY AT  
(541) 488-4511, FARMER DEVON  
STRONG AT (541) 488-4440, OR WRITE:  
P.O. BOX 1332, ASHLAND OR 97520.

well, will speak with their dollars by continuing to do so. That's the central issue, to Devon. "Everything you buy speaks for what your future is – what your sustainability is." He adds, later: "If we can't find sustainable solutions, we aren't going to exist."

So is Four Eagles itself sustainable? Depends on new membership, development plans for Jackson Hot Springs (which already uses Four Eagles produce in its outdoor cafe, and plans to do so more), and other factors within and beyond control. Things are ever fragile, but Devon sees the larger agricultural interests of the Rogue Valley equally threatened, both by development and inherently unsustainable practices. There is certainly room for growth, as well. Devon would prefer land which he owns rather than leases, for stability's sake; but he also sees the current plot as nearly ideal, with its location and its water supply, which includes the unique advantage of the natural heat of geothermal water.

The Four Eagles Garden can currently feed around 200 people, and needs more members to reach that capacity. Even that's merely a tiny fraction of the population of the Rogue Valley, so there is potential for Four Eagles and other small CSA farms to be born and prosper. Will they? That will depend, as always, on what the valley's consumers choose to say, when they speak with their dollars. JM

Celebrate a Sustainable Planet at the 3rd Annual



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Ashland Community Food Store,  
237 N. 1st, between A and B.  
Parking for the fair in  
Valley of the Rogue Bank  
Parking Lot. Enter on Pioneer St.



# NATURE NOTES

Frank Lang

## Pikas

Several summers ago I had a brief encounter with a favorite animal near the shore of Snow Lake at the base of Unicorn Peak in the Tatoosh Range in Mount Rainier National Park. The sky was as blue as it gets, that alpine blue, a sky unobscured by the scuz and crud of modern lowland skies. The air, ah the air, spicy with the high alpine perfume of conifers and wild flowers. As I walked around the south side of the lake along the base of the talus slope, a sharp "eenk" and then another split the air. I instantly recognized the call of the pika, a small mammal classified in the same order as rabbits but in a different family. Pikas are ventriloquists, they throw their voices. I knew from experience that I would have to look carefully to find one. Suddenly I noticed movement almost opposite where I thought I heard the pika. There it was. A small brown ball, a little smaller than a Guinea pig, all hunkered down on the flat top of a boulder. The name pika is our version of the northeastern Siberian Tunga people's name, peeka.

Our pika, *Ochotona princeps*, is distributed primarily in sub-alpine areas in the Cascade, Sierra and Rocky Mountains. They haven't made it across the Puget Sound lowland to the Olympic Mountains. Pikas are absent from the Klamaths and Vancouver Island.

*Ochotona* is a Mongolian term, *princeps* means a chief based on a Native American name for the animal that translates, "little chief hare," hare as in rabbit. Pikas often do look chief-like. They sit on their boulder in stoic silence, nose slightly tilted upward, small rounded ears back, bright little eyes surveying their rocky talus home.

Rugged individualists, pikas get together only to mate and maintain nearest

neighbor male-female territories. This does not mean that the colony does not watch out for one another. They use their sharp call to announce territory and alarm. There are reports of pikas getting together to totally confuse their mortal enemy the weasel. If a weasel is pursuing one pika, other pikas start to run about distracting and tiring the predator. Whether this behavior is altruism, an action where individuals are willing to lay down their lives for the good of the colony, or just plain foolishness caused by the excitement of the moment is unclear.

66  
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all winter under snow in the spaces created by the jumble of rocks and boulders of the talus slopes. They subsist on several bushels of dried, cured hay, vegetation that individual pikas collect from surrounding meadows. Pikas spend the brief summer and autumn making hay. Pikas make quick trips from their protective rocks to collect mouthfuls of fresh plants. They select species that are high in nutrients and avoid some abundant species that may contain toxins. Back in the talus they pile up the plant material in little haystacks, on or often under rocky overhangs. Later, pikas move the hay to dry spots within the talus slope for winter time consumption.

Many of us should take a lesson from the pika. When it comes to preparing for hard times the pika is no piker. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

# Naa Kahidi Theater

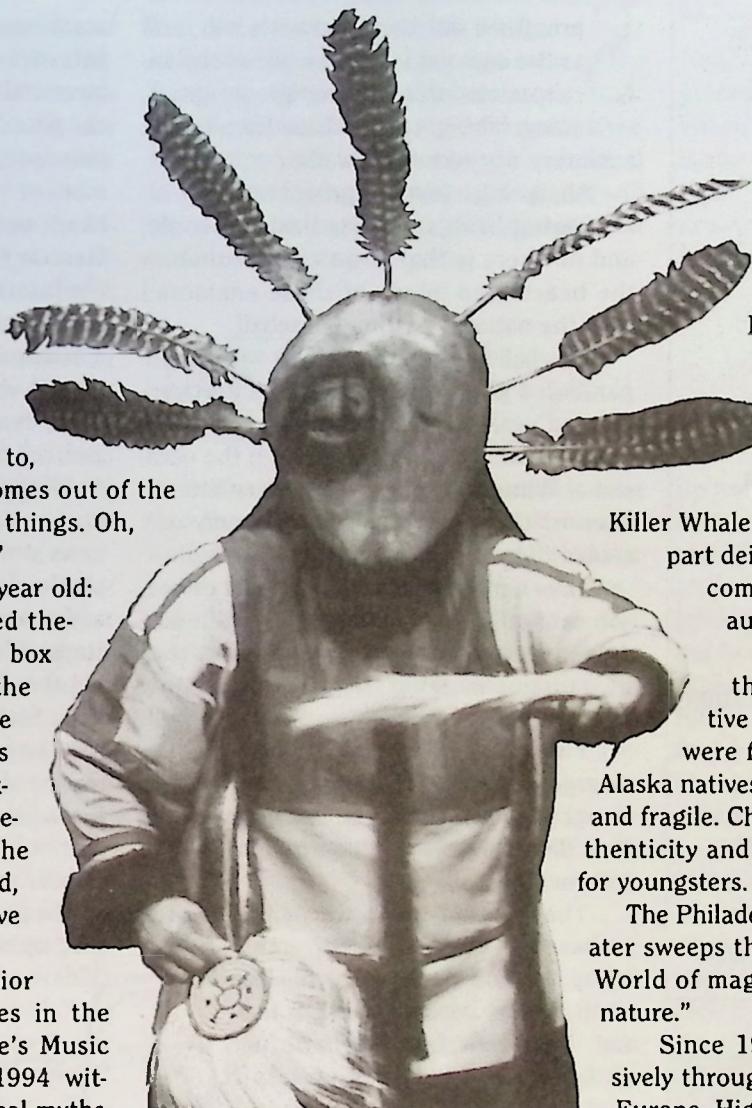
**O**ne interpretation of the story, from a five year old: "A bad little bird is fooling around after his grandparents go to sleep. He opens the box they told him not to, and wow! This big shiny face comes out of the box and a bunch of little bright things. Oh, they were the sun and the stars."

An interpretation from a 75 year old: "From the stage of the darkened theater comes Raven's cry. The box opens and light comes into the world. The stars sweep into the heavens and the sun slowly rises for the first time. Raven, the trickster, has fooled around with something much bigger than even he could have imagined. He created, or let loose, the light that will give true life to this world."

From small children to senior citizens, two sold-out audiences in the Southern Oregon State College's Music Recital Hall in November of 1994 witnessed the power of the traditional myths and modern tales of Naa Kahidi Theater. The Native Alaskan troupe's dramatizations of the ancient stories of various Alaskan clans so moved last year's One World audience, they were the overwhelming favorite for a return engagement.

Honoring the audience's wish, Friday and Saturday, April 26 and 27, Naa Kahidi Theater will return to Ashland with a new cycle of myths from Native Alaska. This year's program is called *Deishu and The Place Where You Go To Listen* and is the final 1995-96 chapter of SOSC's award winning One World season of performances from around the earth.

For those who missed last year's nights of myth and magic, Naa Kahidi Theater's stunning masks,



carvings and costumes set the stage for a fascinating glimpse into Northwest coast Native culture. The group explores the universal themes of creation, deception, revenge and respect. They provide a journey back to a misty, watery world where Raven, Salmon and Killer Whale are more than mere wildlife - they're part deity and part family. Mythic characters come to life with exquisitely fashioned authentic regalia.

Naa Kahidi means "clan house"—the hub of cultural activity in the Native village, the place where these stories were first told. All company members are Alaska natives and their performances are intimate and fragile. Children, especially, respond to this authenticity and Naa Kahidi is a magical experience for youngsters.

The Philadelphia Inquirer said, "Naa Kahidi Theater sweeps the listener into the Native American World of magic, spirits and oneness of man and nature."

Since 1987, Naa Kahidi has toured extensively throughout the United States, Canada and Europe. Highlights have included performances at the Kennedy Center in Washington, D.C., two European tours and a living exhibit at the National Museum of the American Indian in New York City.

Tickets for Naa Kahidi's performances in Ashland are all reserved seating and are \$17 for adults and \$9 for children 0 to 12. Tickets are available at Cripple Creek Music in Ashland, SOSC Raider Aid, by calling 541-552-6461 to charge by phone, or by sending a check or money order to ONE WORLD TICKETS, SOSC Program Board, Ashland, Oregon, 97520. A special \$9 ticket for SOSC students with valid SOSC ID at purchase and at the door is available only at SOSC Raider Aid. IM

BY  
Tom Olbrich



## URL Directory

### Chateaulin

<http://www.jeffnet.org/chateaulin>

### Jefferson Public Radio

<http://www.jeffnet.org>

### JEFFNET

<http://www.jeffnet.org/jnet.html>

### Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

### Project A Software Solutions

<http://www.projecta.com>

### Software Boutique

<http://www.projecta.com/swb>

### Southern Oregon Visitors' Association

<http://www.sova.org>

### Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

### White Cloud Press

<http://www.jeffnet.org/whitecloud>

## TUNE IN



Sundays 10am on Rhythm & News



# ONLINE

Roger Mellon

## Baseball, Hot Dogs, Apple Pie and the Internet

**S**pringtime fills the heart with folly, and as the days get longer, so grows the anticipation of summer; green grass, swimming, biking, seeing those friends that a wintery day seems to swallow.

Ah, spring... joyous spring...

Spring brings out the best in people, and nowhere is that more evident than in the hearts and minds of those enamored with the nation's pastime—baseball.

Baseball fans weather winter with an unparalleled gloom that begins in late October and peaks around Groundhog day. The Super Bowl, NBA basketball, even the occasional Winter Olympics, all do very little to comfort the souls of those with only one source of true joy in their lives—baseball.

The emptiness brought on by the off-season cannot be filled with an 85-yard touchdown run or a buzzer beating 3-point shot by a tongue-wagging Michael Jordan. Only one ointment soothes this wound—baseball.

These days new hope has begun to emerge for baseball die-hards. There is a new therapy available for those inflicted with the Post Baseball Season Blues—baseball on the Internet.

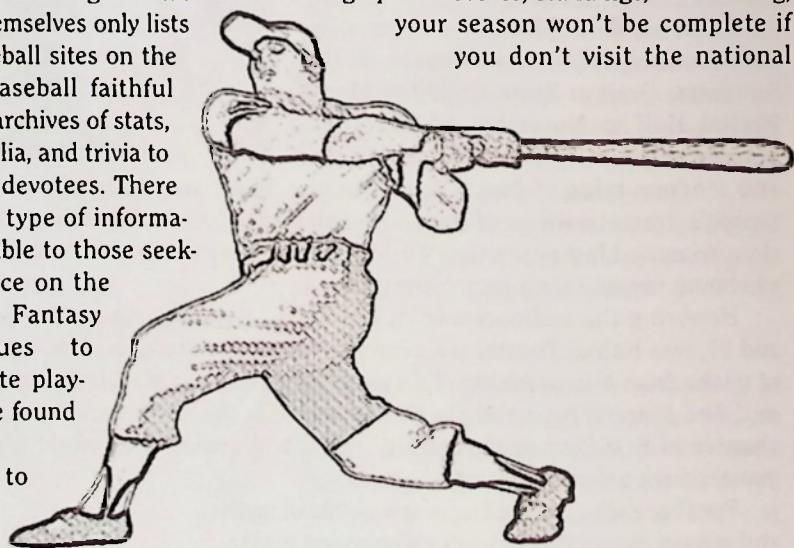
The Internet swells with sites devoted to baseball, to such a degree that many sites are themselves only lists of the "best" baseball sites on the net. Here, the baseball faithful gather their best archives of stats, history, memorabilia, and trivia to share with other devotees. There is no limit to the type of information that is available to those seeking baseball solace on the Internet—from Fantasy Baseball Leagues to up-to-the-minute play-by-plays, it can be found in Cyberspace.

In an effort to help you find a good place to

start your trip through the thousands of Internet resources devoted to baseball, I have visited many, many sites to separate the wheat from the chaff. So the next time you face an emergency, such as trade rumors or your favorite team being sold, take heart and grab this list for wayward souls. Here is your starter guide to baseball on the Internet.

Since it is spring and the season begins in a matter of days, two of the first sites you'll need to visit are the Instant Baseball Web Site (<http://www.instantsports.com/baseball.html>) and the Stadium Seating Chart and Photo Archive (<http://www.wwcd.com/stadiums.html>). Instant Baseball provides you with breaking news stories and up-to-the-minute stats and play-by-play during the season—a must visit for any serious fan. In the off-season they provide stats and standings for you to use for scouting the players to watch next year. The Stadium Seating Chart and Photos Archive is, as the name implies, a site for you to get information about your home stadium, or get the lowdown on the rivals seating so you can be sure not to sit on their Home side should you wander into enemy territory.

In addition to these two sites for keeping up with scores, standings, and seating, your season won't be complete if you don't visit the national



sports media sites devoted to Major League Baseball. There are three biggies:

**The ESPN Sportzone  
Major League Baseball Page**  
(<http://espn.sportszone.com/mlb/>)

**CNN's Sports Page**  
(<http://www.cnn.com/SPORTS/index.html>)

**The News and Observer's  
Baseball Server**  
(<http://www2.nando.net/SportServer/baseball/>)

All three carry extensive coverage of the game, from spring training to the dogpile on the mound in October; you can get every nuance of the news affecting the League—analysis, comparisons, odds, scouting reports, and much more.

As I've said, many of the sites on the Internet are themselves "Hotlists" of places to visit. The definitive list for any baseball fan is John Skilton's Baseball Links Page (<http://www.pc-professor.com/baseball/>) It's packed with links to all Major League and Minor League team sites, baseball history sites, stat sites, baseball publications and more, I could end my list at this site and you'd have enough to keep you busy for weeks.

If you're a history buff, there are many baseball history sites, and they are best found by searching hotlists, John Skilton's (above) is probably the best place to get links to baseball history resources.

There are fine sites offering photos, stats, and rosters of baseball days past—most notably The Negro Leagues' Baseball On-Line Archive (<http://www.infi.net/~moxie/nlb/nlb.html>). This site chronicles the history of the Negro Leagues and profiles some of its most infamous characters. You can also buy posters and other memorabilia from the historical Negro Leagues via this site. Another good memorabilia site is the World Wide Web Collectors Digest (<http://www.wwcd.com/index.html>). They offer collectibles and links to other memorabilia sites.

Filmaker Ken Burns has created one of the finest documentaries about baseball ever produced. If you missed the PBS Series, *Baseball*, you can visit the Ken Burns' PBS Baseball Website (<http://www.pbs.org:80/baseball/baseballhome.html>) and get highlights from each "Inning" of the series. There is also an excellent guide for teachers on how to teach the history of baseball to their students available here.

Fantasy Baseball has been known to rescue countless sufferers from the chasm of the off-season. If you want the whole low-down on the Fantasy Baseball scene on the Internet, check out another page done by John Skilton (<http://www.pcprofessor.com/baseball/fantasy.html>). Skilton's Fantasy Baseball Links are the best on the net.

Even locally there are Internet sites devoted to baseball. The Rogue Valley's own Southern Oregon Timberjacks (<http://www.mind.net/tjacks>) have a web site that offers souvenirs, ticket prices and ordering. You can also read up on the history of their ballpark, Miles Field, or preview some of the fun promotions they offer between innings. The Northwest League of Professional Baseball (<http://www.projecta.com/nwleague>) is also developing an Internet site that will allow fans to learn about all the teams that make up the League.

Well, there you have it baseball fans, a primer for getting you to the baseball Internet sites you'll need when the clock falls back an hour next autumn and your heart even further. In case of a real emergency, go to The Seattle Mariners Home Plate (<http://www.mariners.org/>). It's really the only site you'll need to make it through next winter. JM

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Roger Mellon is the lead designer and programmer for Splat! Interactive Design, a division of Project A Software Solutions. He is also a RABID Seattle Mariners fan; he bats right, throws right, and hits .283 in his dreams. You can email him at [rogerm@projecta.com](mailto:rogerm@projecta.com).

## JAKE *From p. 9*

an evaluation and got back a report stating that the soil was finally getting soft enough for native species to get a start and that the nursery stock was established. "It was like," Jake says, "he waved a magic wand. The next year it looked like someone came in and kicked over barrels of heather, it started creeping into the perimeter, huckleberry blew in and got roots down." The Supervisor backed down and the rope stayed up. Jake predicts that it will be another ten years before the rope will finally come down.

**C**liff Lake is now a "day use only" area for horses because of so much impact. The Seven Lakes Basin and Blue Canyon / Island Lake Basin have been designated "sensitive areas" and Jake, his crew of three rangers and two trail crew have established thirteen horse camps to cope with the heavy use. Throughout the wilderness, special rules apply to minimize the impact of horses. When camping, for instance, horses must be kept 200 feet from lakeshores and 50 feet from streams.

Meadows are scarce in the Wilderness. Some are closed to grazing year round to allow wildflowers to flourish, while others are opened on a rotating basis. On the way

up to Devil's Peak, Jake comes upon a meadow that's been, as he puts it, "hammered," and he is not pleased. Muttering under his breath about "illegal" packing guides, he storms around the meadow kicking horse droppings, venting his anger in a futile attempt to undo the damage caused by too many horses out of control in the fragile meadow. This experience inspires him to deliver his views on the place of wilderness in America today.

"Applying the term 'wilderness' to these areas is a problem. The concept of wilderness couldn't be more American in its wide-open unfettered connotation. To the American mind, it's trackless, limitless and completely wild. That's not the case with these lands when you have a place that's five miles wide by twenty-seven miles long. The term *wilderness reserve* or *preserve* would give people a sense of preservation of a finite resource."

Is Jake Crabtree hopelessly stuck in the last century, out of touch with the reality of the coming millennium? When pressed on this point, Jake will grant that few of his kind are still out there doing what he is doing, but he's not about to concede the future.

"We may be the end of an era, but we may also be the wave of the future." JM



# ON THE SCENE

Peter Overby

## The Money-Power-Influence Beat Goes On



Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

Join hosts **Keith Henty** and **Colleen Pyke** on a musical journey that crosses convention and shadows boundaries.



**Rhythm & News**  
Monday-Thursday 9am-4pm  
Fridays 9am-3pm

**W**ASHINGTON—Time was when politicians didn't like to talk about money. If anyone asked, they'd mumble and aw-shucks and change the subject. Not any more.

The habitues of Capitol Hill brag about their fund-raising prowess, and belittle opponents and underfinanced nobodies. The national party committees battle over six-figure corporate contributions—which are supposed to be illegal.

But nobody seems to like talking about the connection between campaign money and policy-making. I think every story I've done so far has involved at least one central character who wouldn't comment on this subject. Typically—and not surprisingly—that person is usually either giving or getting a large sum of money.

Making the "Power, Money, and Influence" beat radio-friendly is, as the self-help gurus say, an opportunity. I was a pencil journalist for 16 years before coming to NPR a year ago, and in print, these pieces are built on documents filled with numbers, campaign finance reports, lawmakers' personal financial disclosure statements, lobbying disclosure statements, corporate annual reports, congressional committee reports, and so on.

The way I've come to think of it, a print reporter implicitly tells readers, "you don't know my credentials, but I'll cite all of these facts and numbers. And then you can draw your own conclusions." But in broadcast, the audience can't re-examine the story. So you still do the paper trail, but instead of presenting data, you analyze it and present the conclusions. And even if listeners can't check my math, a story done right will let them fol-

low the pattern's strategies, and the relationships of the politics-and-money web.

These are stories of pure, undiluted pragmatism. There's the supply side: big money from virtually every economic sector except the very young and very poor, and the demand side: politicians who are spending 93 percent more than they did a decade ago.

Just how pragmatic does it get?

Well, before the 1994 elections, House Republicans routinely called for the elimination of PACs. But business PACs go with the winner, and the GOP hasn't said much about eliminating them lately. Instead, the GOP congressional campaign committee rates them as friendly, neutral or unfriendly, according to how much the PACs give to

each side. The Democrats would be pragmatic too, if they could just figure out how.

But of all my stories, one of the smallest may say the most about money in Washington. Back in 1987, Congress gave a tax break to a retirement plan run by the Association of College Football Coaches. A few years later, Congress killed the break—by accident, while aiming at another loophole.

The coaches have been paying lobbyists ever since to win back that goody. But they're still waiting—and meanwhile, the lobbying campaign cost more than \$70,000 last year alone.

Peter Overby is Washington Bureau Reporter for NPR.

# TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

**O**n *All Things Considered*, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

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# PROGRAM GUIDE

## At a Glance

### Specials this month

#### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

The Siskiyou Singers provide the perfect complement to your Easter Sunday with a performance of Rachmaninoff's *Vespers on Music from the State of Jefferson*, April 7 at 2pm.

The Metropolitan Opera concludes its broadcast season on April 20 with Wagner's *Die Walküre*.

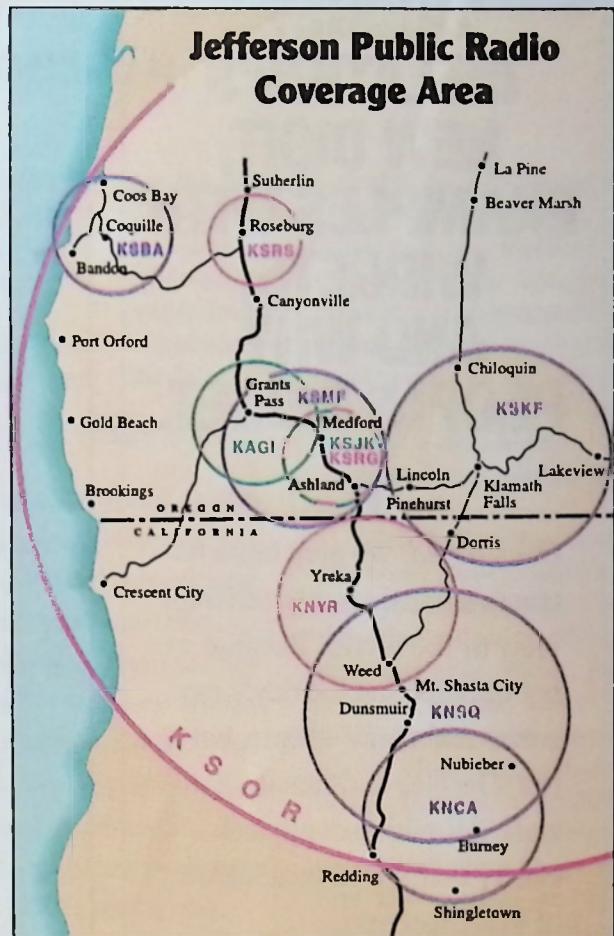
#### Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

The party never stops on *AfroPop*, as host George Collinet takes us to Carnival celebrations in Brazil and Trinidad. Saturdays at 2pm.



George Collinet



### Volunteer Profile: Carolyn Strayer

Carolyn is one of many SOSC students who work at JPR. Every term, from 15-20 SOSC students earn college credit or work study by helping in programming, news and production at JPR.

Carolyn has worked at JPR for three years as an on-air operator, keeping all the stations' programming going on weeknights. This winter she has expanded her interests into production. She is technical producer for Claire Collins's *Talk of the Town*, and is working on a news documentary.

A native Oregonian from Portland, Carolyn is a senior in Communication at Southern Oregon State College. She hopes to pursue a career in media when she graduates this spring, and her particular interests are public relations, marketing and advertising.



#### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

# CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator  
ASHLAND communities listed on previous page

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM  
YREKA 89.3 FM

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNET/REDDING

KNSQ 88.1 FM  
MT. SHASTA

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p>	<p>Milky Way Starlight Theater (Thursdays) Jazz Classics (Fridays) 9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p> <p><b>N. CALIFORNIA STATIONS ONLY:</b> 10:00 Soundprint 10:30 California Report</p>	<p>6:00 Weekend Edition 10:00 Weekly Edition</p> <p><b>N. CALIFORNIA STATIONS ONLY:</b> 10:00 Soundprint 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 1:00 Afropop Worldwide 2:00 World Beat Show 5:00 All Things Considered 6:00 World Cafe 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Monitor Radio 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Milky Way Starlight Theater (Thursday) Software/Hardtalk (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) City Arts of San Francisco (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The Newshour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 Monitor Radio Weekend 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

# Program Producer Directory

**NATIONAL PUBLIC RADIO**  
635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

**AFROPOLY WORLDWIDE**  
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AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN McPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775  
WORLD CAFE

**PUBLIC RADIO INTERNATIONAL**  
100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWSHOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPS.COM  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

## OTHER PROGRAMS

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# CLASSICS & NEWS SERVICE

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YREKA

**KSRG 88.3 FM**  
ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon  
**First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm  
**NPR News, Regional Weather and Calendar of the Arts**

12:15-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm  
**All Things Considered**

The latest international and national news from NPR.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm  
**Metropolitan Opera**

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

## SUNDAYS

6:00-8:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am  
**Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am  
**St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm

**Music from the State of Jefferson**

Join producer and host Russ Levin for this weekly series of concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm

**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm

**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

### FEATURED WORKS

\* indicates composer's birthday

#### First Concert

Apr 1 M Rachmaninov\*: Rhapsody on a Theme of Paganini

Apr 2 T Mozart: Symphony No. 35, "Haffner"

Apr 3 W Prokofiev: Violin Sonata No. 2

Apr 4 Th Sibelius: Violin Concerto

Apr 5 F Beethoven: Symphony No. 7

Apr 8 M Mozart: Piano Concerto No. 21

Apr 9-24 Fund Drive

Apr 25 Th Kodaly: "Peacock" Variations

Apr 26 F Grieg: Piano Concerto

Apr 29 M Mozart: Violin Sonata No. 6

Apr 30 T Beethoven: Piano Sonata No. 26, "Les Adieux"

#### Siskiyou Music Hall

Apr 1 M Rachmaninov\*: Symphony No. 2

Apr 2 T Walton: Violin Concerto

Apr 3 W Brahms: Piano Quartet No. 2, Op 26

Apr 4 Th Prokofiev: Symphony No. 6

Apr 5 F Beethoven: Piano Concerto No. 5, "Emperor"

Apr 8 M Schubert: Piano Trio No. 2

Apr 9-24 Fund Drive

Apr 25 Th Dvorak: Cello Concerto

Apr 26 F Mendelssohn: Piano Trio No. 2

Apr 29 M Stenhammar: Serenade in F

Apr 30 T Shostakovich: Piano Concerto No. 2

### HIGHLIGHTS

#### Metropolitan Opera

Apr 6 *The Voyage* by Philip Glass  
Cast: Patricia Schuman, Sally Burgess, Philip Creech, Timothy Noble. Conductor: Dennis Russell Davies.

Apr 13 *Andrea Chénier* by Giordano  
Cast: Aprile Millo, Luciano Pavarotti, Juan Pons. Conductor: James Levine.

Apr 20 *Die Walküre* by Wagner  
Cast: Gabriele Schnaut, Deborah Voigt, Hanna Schwarz, Plácido Domingo, Robert Hale, John Macurdy.

#### NPR World of Opera

Apr 27 *Il Pirata* by Bellini  
Cast: Aprile Millo, Paolo Coni, Giuseppe Morino, Dwayne Croft, Robert Briggs, Nina Liang; Opera Orchestra of New York; Conductor: Eve Queler

#### St. Louis Symphony

Apr 6 McTee: *Circuits*; Mozart: Piano Concerto No. 23; Elgar: Symphony No. 1. Emmanuel Ax, piano; Leonard Slatkin, conductor.

Apr 13 Berlioz: *Le Corsaire* Overture; Corigliano: *Elegy*; Barber: Symphony No. 1; Brahms: Violin Concerto. Itzhak Perlman, violin; Leonard Slatkin, conductor.

Apr 20 Fund Drive Special.

Apr 27 Baker: "Shadows" for Orchestra; Mozart: Piano Concerto No. 24, K. 491; Brahms: Symphony No. 4. Evgeny Kissin, piano; Leonard Slatkin, conductor.

#### St. Paul Sunday

Apr 7 The Dale Warland Singers. Works of Rachmaninoff, Martin, Allegri, Ives, Tormis, Howells, Thompson.

Apr 14 Fund Drive Special.

Apr 21 Pianist Barry Douglas. Program to be determined.

Apr 28 Emerson String Quartet, with Edgar Meyer, double bass. Beethoven: String Quartet Op. 18 No. 4; Meyer: Quintet (1995); Dvorak: Intermezzo from Quintet Op. 77.

#### Music from the State of Jefferson

Apr 7 Rachmaninoff: *Vespers*. Siskiyou Singers; Dave Marston, conductor.

Apr 14 Best of "MSJ" Part I

Apr 21 Best of "MSJ" Part II



THE EXACO  
METROPOLITAN OPERA  
BROADCAST  
SCHEDULE

The Voyage ..... Apr 6  
Andrea Chénier (new) ..... Apr 13  
Die Walküre ..... Apr 20

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Sunday 6pm  
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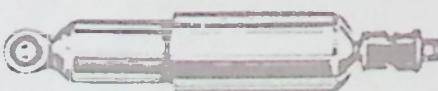
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 COOS BAY

**KSKF 90.9 FM**  
 KLAMATH FALLS

**KNCA 89.7 FM**  
 BURNEY/REDDING

**KNSQ 88.1 FM**  
 MT. SHASTA

## MONDAY-FRIDAY

### 5:00-9:00am **Morning Edition**

The latest national and international news from NPR, with host Bob Edwards.

### 9:00-4:00pm **Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

### 3:30-4:00pm **Friday: Living On Earth**

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

### 4:00-6:00pm **All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 6:30-7:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

### 7:00-9:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 9:00-10:00pm **Monday: Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

### 9:00-10:00pm **Tuesday: Selected Shorts**

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

### 9:00-10:0pm **Wednesday: Jazzset**

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

### 9:00-9:30pm

### **Thursday: The Milky Way Starlight Theater**

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

### 9:30-10:00pm

### **Thursday: Ken Nordine's Word Jazz**

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

### **Jazz Classics In Stereo with Robert Parker**

10:00pm-10:30pm

### **Friday: Jazz Revisited**

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm

### **Thursday: Jazz Thursday**

10:30pm-2:00am

### **Friday: Vintage Jazz**

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### **Weekend Edition**

The latest national and international news from NPR.

10:00 am

### **Weekly Edition: The Best of NPR News**

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

## NORTHERN CALIFORNIA ONLY:

10:00 am

### **Soundprint**

The award-winning documentary series.

10:30 am

### **California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

### **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

### **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

### **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

### **The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

### The Blues Show

Chris Welton with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

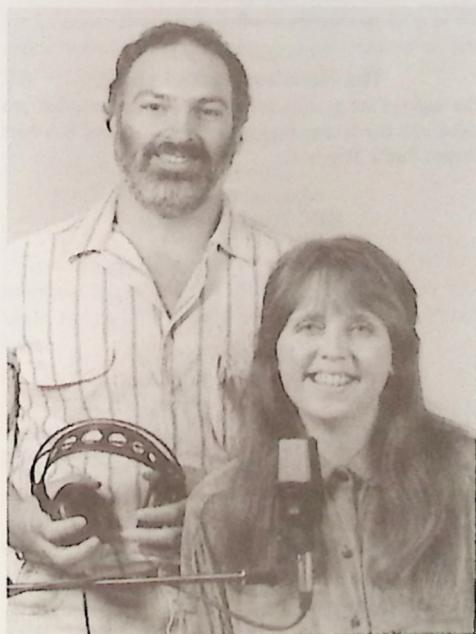
### Wynton Marsalis: Making the Music

The noted jazz trumpeter/composer hosts the first full exposition of jazz music in American broadcast history.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.



Echoes hosts John Diliberto and Kimberly Haas

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

### The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### Jazzset with Branford Marsalis

- Apr 3 Seattle's Earshot Festival
- Apr 10 An Evening of Irving Berlin & Cole Porter
- Apr 17 The Rounder Records 25th Anniversary Party
- Apr 24 Aloha!

### AfroPop Worldwide

- Apr 7 AfroPop Visits with Leo Sarkisian
- Apr 14 The Roots of Soca
- Apr 21 Trinidad Carnival '96
- Apr 28 Carnival in Brazil '96

### Marian McPartland's Piano Jazz

- Apr 7 Eliane Elias
- Apr 14 Joshua Redman
- Apr 21 Fund Drive Special
- Apr 28 Clare Fischer

### Confessin' the Blues

- Apr 7 50's R&B Singers
- Apr 14 Eric Clapton's Traditional Blues
- Apr 21 Open The Door Richard
- Apr 28 The Trumpet Label

### New Dimensions

- Apr 7 Appreciating Emotional Intelligence with Daniel Goleman
- Apr 14 Towards Indigenous Mind with Chellis Glendinning
- Apr 21 Fund Drive Special
- Apr 28 Business and the Future with Willis Harman

### Thistle & Shamrock

- Apr 7 Rock & Reel
- Apr 14 The Guitar
- Apr 21 Flute & Whistle
- Apr 28 Tributes

A "Heart Healthy" recipe from

# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## QUICK POTATOES AU GRATIN

(serves 6)

1 3/4 Lbs. Russet potatoes  
 1 Lb. Sweet potatoes  
 1 1/2 Cups Nonfat plain yogurt  
 1/3 Cup Swiss cheese, grated  
 1/3 Cup Parmesan cheese, grated  
 2 tsp. Dried rosemary  
 Salt & pepper to taste

Peel and thinly slice russet and sweet potatoes, but keep separate.

Arrange half of russet potatoes as a bottom layer in 8x8x2-inch microwave-safe baking dish. Season lightly with salt and pepper. Crumble 1/4 tsp. rosemary on top. Cover with half of sweet potatoes. Season lightly with salt and pepper. Crumble 1/4 tsp. rosemary on top. Continue layering remaining potatoes in the same manner, sprinkling salt, pepper and rosemary on each layer. Cover top layer with yogurt.

Cover dish with plastic wrap. Microwave on high for 20 minutes, until potatoes are tender. Discard plastic wrap. Sprinkle both cheeses over potatoes and microwave on high for 2 to 3 minutes. Let stand for 10 minutes and serve with meal.

Calories: 139 • Protein: 9 grams  
 Carbohydrate: 20.8 grams

Total Fat: 2.3 grams  
 Saturated Fat: 1.4 grams

Calories from: Protein, 26%; Carbohydrate, 59%; Fat, 15%

## MONITOR



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10:00am-11:00 a.m.  
**Monitor Radio**11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

**1:00PM - 1:30PM**MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

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FRIDAY  
**Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the *Pacifica News Service*. (Repeats at 5:30pm)

2:00pm-3:30pm  
**Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

**6:00PM - 7:00PM**MONDAY  
**People's Pharmacy**TUESDAY  
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**Tech Nation**THURSDAY  
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Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm  
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8:00pm-11:00pm  
**BBC World Service****SATURDAYS**6:00am-7:00am  
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The audio of the weekly *Northwest newsmagazine* produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

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**BBC NewsHour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

**C-SPAN**

2:00pm-3:00pm

**Commonwealth Club**

3:00pm-3:30pm

**One On One**

3:30pm-4:00pm

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4:00pm-5:00pm

**Larry Josephson's Bridges**

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**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

**BBC World Service**

News and features from the British Broadcasting Service.

**SUNDAYS**

6:00am-9:00am

**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

**BBC Newshour**

10:00-11:00am

**Sound Money**

11:00am-2:00pm

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

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# JEFFERSON ALMANAC

Joanne Fielder

## A New Broom Sweeps Clean

Spring is in the air. For centuries, artists have sung, written and painted its glories. Today, we herald its long-awaited arrival in our own variety of ways. There is the annual Pear Blossom Run, for example, to honor nature's processes, most notably in this instance, in the orchards. We celebrate Easter and Passover at this time to rekindle a spiritual awakening in our hearts and souls. However, there is a "darker" side to these longer days.

Despite the freshness of the spring breezes, "April Fresh" can take a backseat to age-old rivals: the dirt, dust and general cobwebs in our lives. They can become suddenly and conspicuously present everywhere at this time of year. While we can more easily overlook them during those months of shorter days and diffused winter light, it is hard to remain in denial as the sun climbs higher in the sky and stealthily illuminates the enemy. So begins that most dreaded and understandably least celebrated of our springtime events: spring cleaning.

On the surface of it all, if that's to be the limit of our involvement, this task appears relatively simple. But as the process of spring cleaning unfolds, one horror leading to another, this compelling ritual gives new perspective not only to the season, but to our peculiar social and personal habits.

Consider, for example, the timing of this ritual. Webster eloquently defines spring as the season where plants begin to grow after lying dormant all winter long. I suppose we can include dust, dirt and related debris as offshoots of plant life. Still, I've always wondered whether fall might not be a more rational and appropriate time to clean. After all, we've spent all summer tramping plant life into our houses. Might this not be some

sort of internal harvest? With the prospect of spending long winter months inside, why shouldn't our domains be as clean as possible for this season too?

In an effort to understand the more personal side of our topic, I recently conducted

several impartial and anonymous interviews throughout our area. The results were enlightening and at times downright surprising.

I never stopped to fully appreciate the impact of regional differences before now. Growing up in Southern California, spring cleaning had for me, little, if no relevance. I had read about it in literature, but it was only after living for several years in Scandinavia that it took on any personal significance.

In the Old Country, you can still see by dawn's reemerging light, mounds of rugs, in all shapes and sizes, being hauled outside and beaten to a pulp. It helps to have a strong fence and even stronger broom! The cleaning can turn therapeutic, as months of pent-up frustrations are shed while the proverbial dust flies.

Ironically, for fastidious Norwegians and Swedes, the calendar can dictate behavior almost as much as the current weather conditions. I've personally observed these hearty nordic troopers pulling the studded tires from their cars the evening before the official deadline, even in the face of a predicted snow storm. I suppose that living in eternal twilight for six months can excuse this blind adherence to the calendar. In any case, at least they're guaranteed a spring on paper, if nothing else.

Back on this side of the Atlantic, we too have established our own peculiarities relating to spring cleaning. Back East, for example, all proper root cellars will be emptied and cleaned in timely fashion, ready to

store the next harvest of summer's garden bounty.

In the Midwest, where the weather can move as fast as a runaway freight train, I'm told that spring arrives quite suddenly, usually in one day, and hopefully on a Saturday or Sunday. This can be handy for residents eager to substitute those old-fashioned heavy wooden storm windows for the lighter screens which will keep away bird-sized mosquitoes.

As I assessed my own personal response to the issue, I realized that spring cleaning is truly a state of mind. This is where things get ugly. I refer you to the plight of Jud Hyatt, described in his "Mug" collection dilemma (*Jefferson Monthly*, January, 1996.) However, in my case, I find I am predisposed to save even less practical things than coffee mugs. As a self-admitted pack-rat, spring cleaning presents a challenge to my very nature.

I am one of those people who can proudly boast to having hoarded away an ample supply of every conceivable fussy little trinket. I will never want for twist-ties—they come in on the bread and vegetable plastic bags, and multiply like rabbits. Add to those the multitudes of rubber bands which bind the bunches of broccoli and stacks of mail, sturdy polymer chords that come with appliances and gadgets, the hordes of paper clips, rubber bands, pins and other binding articles that multiply by the thousands, and you can imagine what I'm up against. I save everything. Stranger still, I actually find uses for some of these things, which I suppose only feeds my tendencies. Once a year, I cannot ignore them.

Spring is truly a period of instinctual purging for pack-rats worldwide, despite the challenge that it presents to our truer nature. We can take heart, though, in knowing that in an era of increasing ethnic hostility and disheartening social alienation, we are all globally connected by our intrinsic human desire to clean.

No discussion of spring cleaning would be complete without mentioning the dilemma of an easier way out. Who can resist the temptation to side-step the personal hands-on drudgery of it all and hire outside help? Should we succumb to those daily mailbox stuffers, printed in those obnoxiously bright fluorescent colors, lyrically inviting us to promote the local economy? Or do we take the historically honorable and economically viable higher road? After all, here's our annual chance to bond intimately with our dwellings and discover virtue through necessity!

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris* translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (April 17-September 22); *Arcadia* by Tom Stoppard (through July 7 and September 24-October 26); *The Darker Face of the Earth* by Rita Dove (July 24-October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (June 4-October 6); *Coriolanus* (June 5-October 4); *Love's Labors Lost* (June 6-October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); *Strindberg in Hollywood* by Drury Pifer (through June 23); *Cabaret Verboten* translated and adapted by Jeremy Lawrence (July 3-October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents *Side by Side by Sondheim*, featuring the music of Broadway's Stephen Sondheim. This revue traces the early part of his career and includes songs from *Gypsy*, *West Side Story*, *A Little Night Music* and other works. The performances begin at 8pm Thursday through Monday, April 12 through June 10, with Previews on April 10 and 11. (541) 488-2902.

### Music

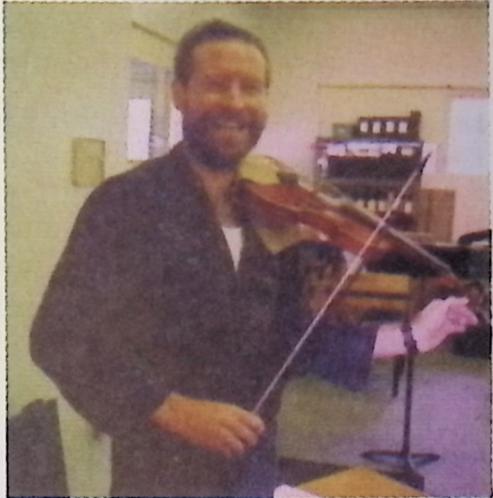
◆ Southern Oregon State College Music Department presents the following events: Junior Recital-Paul Shikany and Erik Connolly on Friday, April 12 at 8pm; Senior Recital-Ron Ochs, Piano on Sunday, April 14 at 3pm; and a Faculty Recital-Dr. Margaret Evans, Organ, and Larry Hudson, Trumpet on Saturday, April 20 at 8pm. All events are held in the SOSC Music Recital Hall. (541)488-2521.

◆ The Siskiyou Singers will present an Easter gift of Rachmaninoff's *Vespers* on April 5, 6, and 7. The text will be in English, under the direction of Dave Marston, in the Southern Oregon State College Music Recital Hall. The Friday and Saturday performances begin at 8pm and the Easter Sunday performance begins at 4pm. Tickets are \$7 and \$5. (541)482-5290

◆ *The Extravagant Vivaldi* is the title of the Jefferson Baroque Orchestra's final program of its 1995/1996 season. The concert will include all of the Four Seasons violin concertos, two performed by JBO's musical director Rob Diggins and two performed by special guest soloist Michael Sand, one of America's leading baroque violinists and a founding member of the Philharmonia Baroque

Orchestra. Also included in the program will be the flute concerto *II Cardellino* with baroque flutist Sherril Kannasto and the recorder concerto *La Tempesta di Mare* with recorder soloist Pat O'Scannell. Two performances are scheduled: Friday, April 5/8pm at Newman United Methodist Church, 6th & B, Grants Pass; and Saturday, April 6/8pm at First United Methodist Church, 175 N. Main, Ashland. Tickets are available at Cripple Creek in Ashland, Mountain Music in Medford, The Book Stop in Grants Pass, and Listen Here Records in Cave Junction. (541)592-2681.

◆ Chamber Music Concerts presents Ensemble Wien on Sunday, April 28, at 3pm at the Southern Oregon State College Music Recital Hall. The



Rob Diggins, music director of the Jefferson Baroque Orchestra.

program will include works of Schubert, Mozart, Dvorak, and several by the Strauss family, including *Kettenbrücke Walzer* and *Chineser Galopp*; Lanner's *Die Mozartizten Walzer*; and Strauss, Jr.'s *Die Fledermaus* Overture. (541)552-6154.

◆ The One World Series at SOSC continues with the Naa Kahidi Theater presentation of *The Place Where You Go to Listen* on Friday, April 26 and Saturday, April 27 at 8pm in the SOSC Music Recital Hall. Native Alaskan tales are performed with masks, costumes and carvings. (541)552-6461.

◆ At the stroke of 3pm on Sunday, April 14, organists across the nation and in Medford will begin The World's Largest Organ Recital, celebrating the 100th anniversary of the American Guild of Organists. The program also includes works by American composers. The So. Oregon Chapter of the American Guild of Organists is sponsoring the recital, free to the public, at St. Mark's Episcopal Church, 5th and Oakdale in Medford. (541)772-6555.

### Exhibits

◆ Paintings on silk by Elaine Vickery, an artist from Sebastopol, California, will be exhibited at

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*

Hanson Howard Gallery through the month of April. A First Friday reception for Vickery will be held on April 5 from 5-7pm. The reception is free and open to the public. Gallery hours: Tuesday through Saturday 10:30 to 5:30 and 11 to 2 on Sunday. 82 N. Main Street, Ashland. (541)488-2562.

◆ Wearable Art by international fiber artist Marjorie Ingram, using themes and motifs drawn from music, myth, nature, and Native American art, will be presented by the Rogue Gallery from April 19 through May 25. Paintings by area artist Carol Rose also will be featured. There will be a reception for the artists on April 19, from 5-7pm. (541)482-1157.

◆ The Schneider Museum of Art at SOSC presents Terry Toedtemeier: Photographs, 1984-1995; Mine' Okubo: Evacuation Work. An Opening Reception will be held April 18 from 7-9pm. (541)552-6245.

◆ *Footprints in the Snow* is the title of an exhibit at Rogue Gallery and Art Center by artist Arthur Roskofsky. A companion display of Arthur's Bonsai can be seen April 9 through 12. There will be a Brown Bag Lunch and Talk with the artist on Wednesday, April 10, at noon. (541)772-8118.

#### Other Events

◆ The Oregon Chamber Dance Company will present a Spring Concert of classical and contemporary ballets performed by local dancers. Friday, April 26 at 7pm, and Saturday, April 27 at 3pm at Ivy Hall (10th and Ivy Streets) in Medford. Tickets are \$5 and \$2 and are available at the door. (541)879-3914.

#### KLAMATH BASIN

##### Theater

◆ The Ross Ragland Theater Performing Arts Center continues its 1995-1996 Season with the following: *Freedom Train* on Thursday, April 4 at 7:30pm. The Theatreworks USA musical tells the story of Harriet Tubman, in dance, dialogue and mime. On Friday, April 12 at 7:30pm, *Lazer Vaudeville* comes to the stage, bringing their wizardry of juggling, rope spinning, and zany comedy. Naa Kahidi Theater unearths legends from the Alaskan coast and translates them into scripts that bring life to the theater in *The Place Where You Go To Listen*, Thursday, April 25 at 7:30pm. On Saturday, April 27 at 7:30pm, enjoy the majesty and grandeur of the Oregon Symphony, under the direction of conductor James DePriest. (541)884-LIVE.

#### COAST

##### Music

◆ Friends of Music continues its 1996 Redwood Theatre Concert Series with the Pioneer Brass, a Portland wind ensemble. The artists will perform



ABOVE: Redding's North Valley Art League presents *I Don't Do People* by Tegwin Matenaer.

RIGHT: Marjorie Ingram exhibits wearable art this month at the Rogue Gallery.

on ancient instruments, including the Alp Horn, as well as conventional brass. April 28 at 3pm. Contact the Friends of Music for more information at PO Box 7893, Brookings, OR 97415, or phone (541)469-5775.

##### Exhibits

◆ With the Grain II, Works in Wood will be presented by the Cook Fine Art Gallery April 27 through May 28, with an opening reception on April 27 from 6-9pm. Artists include Rick Cook, Donna Goss, Hugh McKay, Gary Miick, Harvey Shinerock, Jerry Stoops, Brandt Weaver, and Kieh Wenner. 705 Oregon Street, Port Orford. (541)332-0045.

#### UMPQUA VALLEY

##### Music

◆ Roseburg Concert Chorale presents its 23rd annual Spring Concert. *From This Moment On*, features the music of Cole Porter and Andrew Lloyd Weber. The Concert Chorale will be joined by local dancers and instrumentalists in this tribute to two popular contemporary composers. Sunday, April 14 at 3pm in Jacoby Auditorium at UCC. Tickets are available at Ricketts Music or call (541)440-4691.

#### NORTHERN CALIFORNIA

##### Theater

◆ Shasta Community College presents the 10th Annual High School Drama Festival on April 26 at 8pm. This performance of skits, one-act plays, monologues, and improvised scenes showcases the North State's drama students. (916)225-4761.

##### Music

◆ Shasta Mountain Playhouse presents Shasta Taiko in concert on Saturday, April 13 at 7:30pm

in the College of the Siskiyous Theater. Under the direction of Russel Baba and Jeanne Mercer, the group will offer a mixture of classical and contemporary compositions. Non-reserved tickets are \$5 and may be purchased at Home at Last Music in Ashland, at the door, and other locations in Northern California. (916)926-3533.



nade, *The White Cliffs of Dover*, and *Everybody Loves My Baby*. Thursday, April 18 at 7:30pm on the COS stage. (916)938-5220.

##### Exhibits

◆ The North Valley Art League begins its spring season with *I Don't Do People* by Tegwin Matenaer. This show will include images obtained in the past ten years from her experiences in Russia, Australia and throughout the United States and Canada. Tegwin prints and tones her own black and white and Ilfochrome images. The exhibit opens Tuesday, April 2 with a reception on Sunday, April 14 from 1-3pm. Gallery Hours: Tuesday through Saturday 11-4pm. North Valley Art League Gallery is located at 1126 Parkview Avenue, Redding. (916)243-7694.

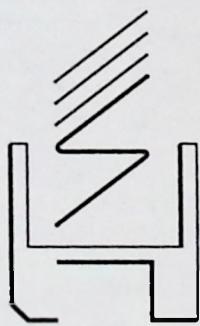
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## RECORDINGS

Colleen Pyke

### Proud to be Celtic

I have a natural affinity towards Celtic music. This may not come as a surprise, considering the fact that my red hair and name make it hard to hide my heritage. In fact, the bumper sticker on my car reads "Proud to be Celtic," mostly to help identify my Subaru from all the others in the parking lot, but still a public statement. As the host of *Open Air*, I have an opportunity to be introduced to all kinds of music, and I always hold a special place in my heart for Celtic releases.

The Celts emerged from the Rhineland of Central Europe as a distinctive group of clans or tribes somewhere between 1000 and 500 BC. An excellent source for Celtic culture is *Celtic Mysteries, The Ancient Religion* by John Sharkey (Thames & Hudson, 1975). The mystery of the Celtic religion and its ceremonial rituals is elusive. For some of us, Celtic mystique holds a romantic angle, with fairies and the spirit world. The Celts had a strong religion filled with legends and tribal teachings and were of a warrior spirit.

Two recent CD's have caught my Celtic attention recently. Enya's *The Memory of Trees* was released in late December and has already sold over 20 million copies worldwide. Enya's work with producer/engineer Nicky Ryan and lyricist Roma Ryan is stellar. Her multi-track mixing and blending of heart sounds makes the music as she admits "bigger than I am." (Gavin Report, Issue 2089, January, 1996). Enya plays what she calls free time, which she says gives her the freedom to incorporate emotion into the piece, rather than conforming to the linear space of what's called a "click track." Enya mixes Latin, Gaelic and 'Moor' in this, her third recording. This is highly recommended to all Celtic fans.

The other new recording that really captured me is by an artist who hasn't achieved

the global fame and popularity of Enya, but someone who holds the same "heart connection" to the Celtic tradition. Her name is Noirin Ni Riain, and she has produced an recording with the Paul Winter Consort called *Celtic Soul* (Earth Music Productions, Living Music, No. 00312).

In a style similar to Enya's, but still distinctive, Noirin Ni Rian has captured the essence of those old-world, haunting

melodies in her recording. She introduces ten songs from the old-style tradition, taught to her largely by her mentor and music teacher, Pilib O Laoghaire, a highly gifted musician who asked Ni Rian's parents to have her study at the University of Cork, County Waterford, when he first heard her sing. Pilib left this earthly world some 20 years ago, but left Noirin with the knowledge

of many traditional songs, which she sings in Gaelic, keeping the tradition alive.

In the "Song of the Pooka," Noirin tells the tale of a woman from the fairy host who travels the seas. The Pooka (or fairies) speak of the legend of the fisherman who wrote the song upon returning from sea. In the album notes, Noirin says the fisherman "believes [the song] is from the spirit world of the Pooka ... but there are others who will say that the sleep sounds were the humpback whales communicating with one another throughout the night. .... it is definite that although this tune came to light relatively recently, at the turn of the century, it embodies in its essence every facet of human and otherworldly experience."

Her rendition of "Driving the Calves to Pasture," sung in Gaelic, is another example of her ability to make the tradition come alive. In the "Ode to Mira Bai," Noirin brings India into her music, singing of an Indian female saint from Rajasthan. Noirin

bonded with the sights and sounds of India in a trip there ten years ago, and now incorporates the inspiration of singing spiritual songs there in her work here. She says in the album notes that she found a similarity between the tones of the Sanskrit language and her native Gaelic language.

Noirin travels the world with her music, and found herself recently carrying the Flame of Bridget at the Fourth United Nations Conference on Women in Beijing, China. Bridget is patroness of poetry and learning, of healing and craftsmanship, goddess and Christian saint, leader of the women of Ireland. She is honored on the album in the "Ode to Bridget."

Noirin gives us lullabies, traditional songs, and songs of inspiration, such as the "Ode to Rabindranath Tagore:

*The all-evasive God of the Universe,  
you are in my  
heart today. The beauty is everywhere:  
flowers blossom  
on dry branches and where it was  
dried up, arid and  
parched, now there is water."*

Or, the simple song, "Down by the Sally Gardens," from text by William Butler Yeats:

*Down by the Sally Gardens, my love  
and I did meet.*

*She passed the Sally Gardens with  
little snow-white feet.*

*She bid me take love easy as the leaves  
grow on the tree,*

*But I, being young and foolish, with  
her did not agree.*

*In a field by the river, my love and I  
did stand,*

*And on my leaning shoulder, she  
placed her snow-white hand.*

*She bid me take life easy as the grass  
grows on the weirs,*

*But I was young and foolish, and now  
am full of tears.*

I hope if you are interested in the mysteries of the Celtic tradition, and wish to hear them reintroduced in these modern times, that you will check out this recording. Noirin says that she sings these songs from the truest place she knows, and "... no academic or philosophical theories will speak as loudly as the simple, honest admission that I just LOVE singing them!" I think you'll love listening to her. ■■■

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# confessin' the blues

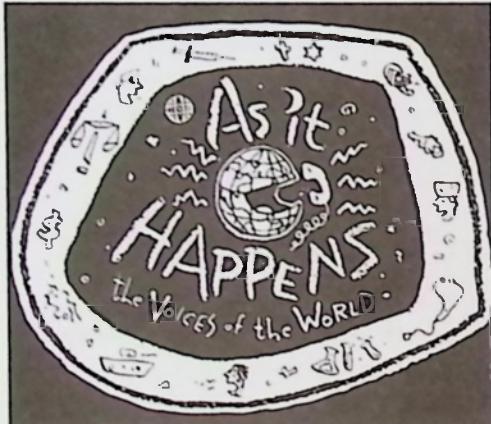


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# COMPACT DISCOVERIES

Fred Flaxman

## Mahler's Tenth?

A recent classical music discussion on the Internet was devoted to Gustav Mahler's Symphony No. 10 in F-Sharp. As Mahler wrote only nine symphonies, the cyberchat was quite interesting.

In 1910 Mahler did compose one movement of what was intended to be his 10th, and he sketched out his plans for the rest. But, except for that first movement and 28 measures of the third, he didn't live to orchestrate this work or to make detailed indications of the dynamics he wanted.

After Mahler's death, his widow asked Schoenberg to complete the work, but he refused. Shostakovich also turned down the assignment. Not being satisfied with just nine symphonies when there could be a tenth, several music scholars have made efforts to finish what Mahler started — without being asked.

The latest is Remo Mazzetti, Jr., an American musicologist with degrees from the Oberlin Conservatory and the Manhattan School of Music. After hearing a broadcast of the uncompleted work, he became possessed by the symphony and studied the various versions available, none of which he found totally convincing. He then created his own, and it was given its American premiere in 1994 by the Saint Louis Symphony Orchestra conducted by Leonard Slatkin.

The same team is now offering the world premiere recording of the Mazzetti realization of Mahler's 10th on a new RCA Red Seal release (09026-68190-2). The jewel case includes a bonus disc with Slatkin presenting a fascinating review of the differences between the various versions of the symphony, complete with musical examples. This shows clearly the variety of choices for

orchestration available for each passage, and how tremendously different each option sounds.

Though you are only likely to listen to the Slatkin-illustrated lecture once or twice, it greatly helps your appreciation of the tremendous task involved in orchestrating the rest of this powerful, emotional, five-movement work.

IF MAHLER WERE TO  
COME BACK FROM THE DEAD  
AND LISTEN TO THIS  
RECORDING, HE WOULD  
KNOW, I'M SURE,  
THAT HE HADN'T  
ORCHESTRATED THE LAST  
FOUR MOVEMENTS.  
WHETHER OR NOT  
HE WOULD BE PLEASED  
WITH MAZZETTI'S EFFORT,  
WE'LL NEVER KNOW.

Golden String International CD. The Wheeler effort hasn't made it to CD, although it has been performed in concert.

In an article for *The Musical Quarterly* about the different approaches and objectives of these editors, conductor Theodore Bloomfield wrote: "Cooke's aim was simply to enable the musical ideas to be heard from beginning to end, guided by exemplary humility and candor... Wheeler approached the manuscript still more cautiously, adding an absolute minimum of voices and reinforcements, producing a predominantly lean texture... and Carpenter, on the other hand, set out unabashedly to complete the symphony in Mahlerian style, not identifying his own additions, and therefore overstepping the line between editing and composing. Mr. Mazzetti, with these three versions before him, felt that Cooke and Wheeler had not gone far enough, Carpen-

ter too far; the first two versions were too sparse, the other too dense. His own version falls between them but is no mere synthesis of their best."

**H**as Mazzetti succeeded? Does this really sound like Mahler's 10th? Well, in a word, yes. The first movement, of course, sounds just like Mahler, since he composed and orchestrated it himself, although there are loud, dissonant, 20th Century chords 18 minutes into the 24-minute section which don't sound like anything I have ever heard in a Mahler composition before. According to the excellent program notes by Richard Freed accompanying the CD, "Alban Berg checked over the first movement and left detailed criticism." These chords make me wonder if he didn't leave more than that!

This first movement, "Adagio," has a beautiful, romantic, lyrical melody which, to my tastes, is by far the best in the entire symphony. The second, a scherzo, has a light, clucking theme which I must remember to try out on my pet hen, Noirette. I think she might want to mate to it.

The third, "Satz," is a short (3:48), bonus movement with a light, scherzo-like, Mahleresque theme and totally convincing orchestration. The waltz-like themes of the fourth movement, though not catchy, are colorfully orchestrated. I think there are too many mini-climaxes here – rapid buildups which seem artificial and contrived – but this may be more Mahler's fault than Mazzetti's. This movement ends, literally, with a bang, which serves as the transition to the fifth movement, which starts without pause.

**T**he 24-minute "Finale" begins with several very loud drum bangs, like gun shots, over a bed of otherwise quiet, peaceful music. I find this technique, which is repeated elsewhere in the movement, jolting, disturbing and unpleasant. Otherwise, I like it. No, seriously, this jumpy, partly-dissonant movement is not one of Mahler's best, and is full of themes which remind me of other Mahler symphonies which I like better. It does come to a beautiful, quiet, harmonious ending, however, and I suppose that all's well which ends well.

The more I listen to the Mazzetti version, the more I appreciate what a brilliant job he did in imitating Mahler's style of orchestration. But the symphony, over all, sounds too much like what Mahler had writ-

ten before, although not as good. It is as if, by the end of his life, Mahler had run out of new symphonic ideas and was saying the same thing over and over again.

If Mahler were to come back from the dead and listen to this recording, he would know, I'm sure, that he hadn't orchestrated the last four movements. Whether or not he would be pleased with Mazzetti's effort, we'll never know. But Mazzetti should receive the credit he deserves for trying. So I wish the marketers of the new CD would not refer to it as Mahler's Symphony No. 10, but rather as Mahler/Mazzetti: Symphony No. 10, just as the orchestrated version of

*Pictures at an Exhibition* is generally credited as being by Mussorgsky/Ravel. That would be fair to the buying public... and to the extraordinary, highly successful effort Mazzetti made to bring this symphony to life. ■

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Fred Flaxman's complete Compact Discov-  
eries columns are now available on the In-  
ternet's World Wide Web Classical Net Home  
Page. The Uniform Resource Locator is:  
<http://www.classical.net/music/recs/reviews/flaxman/index.html>.

## TUNED IN *From p. 3*

machine to call our FAX machine—11 times—every time they wanted to send out a FAX. And their machine was told to keep trying, endlessly, until all 11 calls were successfully completed. Worse yet, some of these FAX messages were 10 and 15 pages long EACH. So 11 sets of them would make the office where the FAX machine is located look like a blanket of snow had slowly fallen inside our building.

It was kind of like the 1960's politically incorrect "I'll have my girl call your girl" office palaver except that their machine was calling our machine—mindlessly and wastefully—and we couldn't do anything about it. We complained, endlessly it seemed, to the offending agencies, but they said there wasn't much they could do about it. The machines were in control!

Well, you can image that if multiple agencies started all doing the same thing it could get pretty crazy around the old FAX machine. Remember that scene in *Fantasia* during the "Sorcerer's Apprentice" when things got out-of-hand and the whole place was flooded? Well, I would think about that scene when the FAX machine was churning out these reams of paper each hour.

Urgent FAX's couldn't get through because the FAX machine was always busy as FAX machines around the planet relentlessly redialed—each competing with one another to find a millisecond of free time on our now-sagging Behemoth model FAX machine.

Finally, the Behemoth died too. And

there we were again; no FAX machine.

Modern communications technology has come a long way since the days when Alexander Graham Bell uttered the first words into a mouthpiece—"Watson, come here." Bell had something to say; Watson was expecting the call and anxious to hear from his boss. Action followed word. The communication process was actually enhanced and extended by this technology. Now, we have machines calling machines, spitting out repetitive and unwanted messages, costing money and impeding desired communication. And we are helpless to stop it.

Then I had an idea. We changed the FAX number. It will no longer be published in any media directories. It won't appear on our business cards or letterhead. We will only give it to parties with a plausible "need to know" (still no PSA's; sorry folks) who agree to send us only ONE copy of any message they wish to transmit. We sent the Behemoth off for repairs and the repair gurus said that, with this somewhat more reasonable duty cycle, we might expect some additional service from the unit.

The new FAX number is in service. But, shhh, it's a secret. We're learning.

By the way, it's probably not a great idea to ask for my opinions about voice-mail either. ■

---

Ronald Kramer is JPR's Director of Broad-casting.

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## BOOKS

Alison Baker

### Mount Shasta... Where Heaven and Earth Meet

Writings and Photographs

Edited by Jane English and Jenny Coyle

1995; Earth Heart, Mount Shasta, CA 96067 (No price listed)

**A**nyone who has driven Interstate 5 between Redding and Medford can attest to the astonishing beauty of Mount Shasta, rising out of what seems like nowhere to loom stark and pure against the sky. It's hard to take your eyes off it as you approach. Probably most of the people who pass by on the highway have no idea what kind of countryside, what sort of towns lie in the vicinity of Mount Shasta; they're too enthralled with the sight of the mountain itself to see much else.

But at the foot of Mount Shasta, and in the valleys around it, are cabins and ranches and towns and parks, filled with ranchers and merchants, artists and scientists: the people who make communities. Editors Jane English and Jenny Coyle have collected the words and photographs of sixty-nine of those people in *Mount Shasta... Where Heaven and Earth Meet*; what results is the portrait of yet another diverse community in the State of Jefferson.

Some of the narratives are interviews, some are essays, some are technical reports and some are poems. They range from the reminiscences of Elden Hoy, who was born on his parents' ranch in 1920 and has lived in the area all his life, and whose son Bill now runs the family business, to the musings of Rowena Pattee Kryder, founder of the Creative Harmonics Institute near Weed, who moved to the area ten years ago and built a 12-sided house based on the signs of the zodiac.

Tom Pinkson, who first saw Mount Shasta when he was ten years old, now

makes a yearly pilgrimage to the mountain with a shamanic healing and empowerment group, with the goal of climbing as high as they can as a team while "staying in touch with hearts and spirits open and united." Charlie Simpson climbs the mountain for another reason: he's the organizer of the first official search and rescue service on the mountain, and "...is chagrined that he was involved in more body retrievals than live rescues between 1989 and 1994."

66

I HAVE NOTICED THAT IT'S PLACES OF STRIKING BEAUTY AND GEOLOGICAL INTEREST— MOUNT SHASTA, COASTAL MAINE, REDROCK SEDONA— THAT SEEM TO HAVE THE POWER TO ATTRACT PEOPLE, WHILE FLAT PLACES LIKE CENTRAL INDIANA, WHERE I GREW UP, MUST EMIT A KIND OF NEGATIVE ENERGY THAT DRIVES PEOPLE TO FLEE AS SOON AS THEY GRADUATE FROM HIGH SCHOOL.

There are pieces by and about people who were drawn to the region by the strange, mystical power of Mount Shasta; a man who likes to watch the weather; a geologist, a volcanologist, a naturalist; skiers and developers, historians, teachers, civil servants. Some of the narratives are irritating, some fascinating. There's a tendency to anthropomorphise—to attribute personality and intention to the

mountain—but there are also attitudes like Sheriff Charlie Byrd's, who concludes that, "There's nothing spiritual about that mountain, though."

John Signor writes about the history of the railroads around Mount Shasta; Michelle Berditschevsky writes about her conversion from professor and poet to eco-activist; Bill Miese describes his search for the earliest painting of Mount Shasta.

Of particular interest are the remarks of Marge Apperson, long-time co-owner, publisher, and editor of the *Mount Shasta Herald* and other area newspapers. She writes that the very beauty and magnetism of the

mountain have caused a split in the community; that the "...arrival of the original hippies in the 1960's... triggered the conflict that has continued in one way or another to this day." She feels that "newcomers—environmentalists, members of the younger generation hungering to get away from city life, and those drawn by the spiritual nature of Mount Shasta—had their own agendas that did not include the established way of life in Mount Shasta." She sees a rift between the groups that even the beauty of the mountain may never heal.

I'm always intrigued by people's stories of being "drawn" to places like Mount Shasta. The book includes stories of several people who felt a call from the mountain; sometimes a literal voice called to them as they drove by on I-5. A Kentucky woman saw a program about Mount Shasta on television and felt compelled to come there immediately. A woman in England "first saw Mount Shasta on a postcard...and immediately felt its magnetic pull, its beauty, its majesty, and its mystery."

Why don't these things happen to me? When I lived in Maine, someone told me that I had probably been drawn there by psychic energy, but I think it was the salary I was offered that got me there. I have noticed that it's places of striking beauty and geological interest—Mount Shasta, coastal Maine, redrock Sedona—that seem to have the power to attract people, while flat places like central Indiana, where I grew up, must emit a kind of negative energy that drives people to flee as soon as they graduate from high school.

It's difficult to describe in words a deeply felt or spiritual experience. The photographs in *Mount Shasta...Where Heaven and Earth Meet*, however, are accessible to anyone who opens the book. The photographers, many of whom have been taking pictures of Mount Shasta for decades, have caught it in all weathers, all times of year, all times of day. Call it what you will—religion, empowerment, aesthetic appreciation, or something to distract you while you're baling hay—there's no denying that Mount Shasta is a beautiful and arresting natural wonder. ■

Alison Baker's fiction received a 1996 O. Henry Award. Her latest book is *Loving Wanda Beaver: Novella and Stories*. She lives in Ruch.

# POETRY

## Agates

BY LEX RUNCIMAN

Wherever they were  
with kelp leaves or the worn smooth  
center of clams, or scattered  
with the mussels' blue neon interiors,  
sea sponge and the shredded coral,

as water foamed and advanced  
and gulls beat low into wind,  
these waited until we found them  
amber or paler yellow, quartz white  
among red jasper, the blues

black in the shade. They are liquid  
hardened, seamed, flawed, occluded.  
They push memory such distances  
imagining them humbles anyone.  
Look up: all is green and silver—

the heavy surface of the sea.

But these are light, each  
a particular light and smooth persistence—  
they ought to testify.  
They ought to say something

beyond tidal order, random currents.  
They are the origin and dream of glass.  
Whatever they say is impersonal.  
Whatever it is is beautiful.

---

Lex Runciman, a native of Portland, teaches at Linfield College and has published two books of poetry: *Luck* (1981) and *The Admirations* (Lynx House Press, 1989), winner of the Oregon Book Award.

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3-6 poems, a brief bio, and a SASE to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,  
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